

ARCHITECTURE M IN

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Architecture Minnesota is a publication of
The American Institute of Architects Minnesota
architecturemn.com

EASTERN STANDARD

Minneapolis architects make their mark out east with projects that build on their previous work.

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MODERN BARCELONA

Tour the Catalan capital with photographer Pete Sieger. There's more to the city than just Gaudí.

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GROUP PRACTICE

Cunningham Group, AIA Minnesota's Firm of the Year, has community and collaboration in its DNA.

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City Making

*A design-smart
mayor reflects on
his urban legacy*

COVER: R.T. RYBAK: THE EXIT INTERVIEW

PAGE 38



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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.

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The American Institute of Architects Minnesota bestows its biennial Firm Award on the highly collaborative and community-oriented Cunningham Group Architecture.

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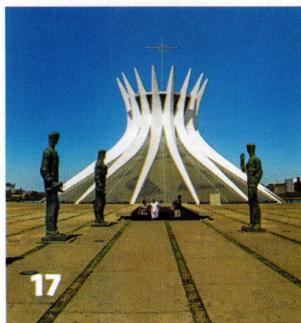
By Amy Goetzman



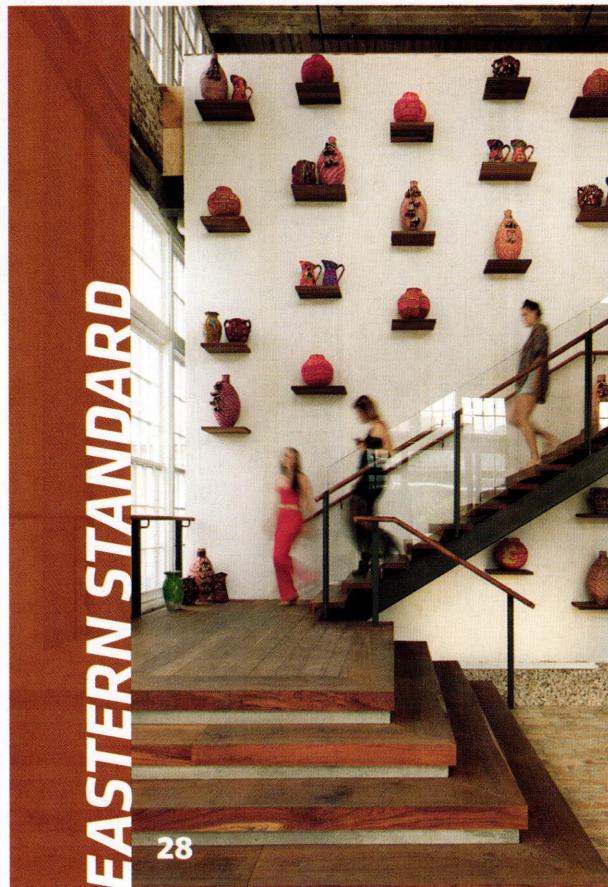
ON THE COVER

Mayor R.T. Rybak
Midtown Global Market
Minneapolis, Minnesota

Minneapolis' high-energy mayor has a lot of friends in the Midtown Global Market, so photographer **Chad Holder** had to be ready to shoot between greetings and conversations. Rybak sat down for this portrait at Manny's Tortas.



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EASTERN STANDARD

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38 *R.T. Rybak: The Exit Interview*

By Joel Hoekstra

Minneapolis' outgoing booster-in-chief is viewed by many local architects as one of the most forward-thinking mayors in the country for his outspoken support for dynamic urban design. How does he view his urban legacy? We sat down with him in one of his favorite buildings to find out.

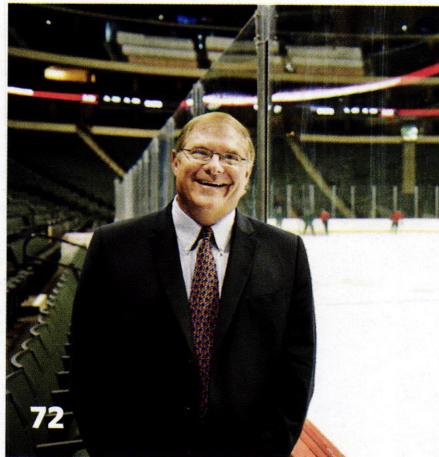
42 *Barcelona in Focus*

Photography by Pete Sieger
Text by Christopher Hudson

The Catalan capital is famous for its Gaudí landmarks, but it's also home to a number of world-class modern buildings. Twin Cities photographer Pete Sieger traveled there this past spring, and the images he captured are evidence that Barcelona is one of the world's great 21st-century cities.



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All of the details of our annual video competition are up on architecturemn.com, including one new wrinkle. Hint: #videotect4.

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"How do we make the case for more residential and mixed-use development" in Minneapolis, writes David Graham, FAIA, "and where do we build it?"

17 WAYFARER

BY LOREN AHLES, FAIA, AND KARA HILL

Oscar Niemeyer's highly sculptural Cathedral of Brasilia lifts souls with a heavenly veil of color and light.

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BY CHAD HOLDER

No one appreciates the architectural virtues of St. Paul's Xcel Energy Center more than Minnesota Wild owner Craig Leipold.

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BACKGROUND CHECK

Archived issues of a magazine are a lot like family photo albums dating back generations. You can easily lose an afternoon paging through them, as I did when writer Joel Hoekstra asked me a simple question: When did R.T. Rybak write for *Architecture Minnesota*? The answer can be found in Hoekstra's excellent feature on the former journalist and soon-to-be former mayor of Minneapolis on page 38. But my digging didn't stop there.

Architecture Minnesota started out as *Northwest Architect* in 1936, and its most prolific contributor in the 1940s and early 1950s was William Gray Purcell. Yes, that William Gray Purcell—arguably the most celebrated Prairie School architect after Frank Lloyd Wright. Health issues forced Purcell into early design retirement, so he turned to the typewriter to continue influencing the course of American architecture. Reading through his many *Northwest Architect* commentaries never fails to thrill me.

Later contributors included famed modern architects Ralph Rapson and Robert Cerny. Rapson also helped to shape the magazine as advisor, as did architects Lisl Close, Leonard Parker, and James Stageberg. In this century, *Architecture Minnesota* has enjoyed regular contributions from University of Minnesota College of Design dean Thomas Fisher, Assoc. AIA. Not all of our readers may be aware that Fisher is one of the leading design thinkers in the country.

But it wasn't just the big names that kept me engrossed in the magazine's history that afternoon; it was also *Architecture Minnesota*'s evolution from quality trade publication to newsstand design magazine. Today, we aim to reach readers far outside the profession with coverage of design-rich cultural offerings (page 11), architectural travel vignettes (17) and features (42), in-depth conversations with Minnesota movers and shakers (38), and, of course, award-winning graphic design. Our

To know where you're going, you have to know where you've been.

popular annual video competition (9), too, signals our core belief that architectural design holds widespread interest.

You'll see even more of this evolution in 2014, when we unveil both print and digital enhancements to the magazine (stay tuned!). The inspiration for the changes comes from the forward-looking architecture community in Minnesota—and from our own past. Linda Mack, a former *Architecture Minnesota* editor who continues to write for us, took the same view of the magazine's horizon a quarter-century ago. "A magazine, like a person, keeps on growing," Mack wrote in an editorial. "We expect 1988 to bring further refinement to our coverage of architecture and design in Minnesota and the region."

Chris Hudson

Christopher Hudson
hudson@aia-mn.org



Photo taken by George Heinrich Photography
Facility designed by Wold Architects and Engineers

Tri-City United Schools (formerly Montgomery-Lonsdale and Le Center Schools) in Montgomery, MN used Alliant Energy's Commercial New Construction program for their new Elementary/Middle School and High School buildings. They are expected to save \$58,607 in energy costs annually.

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AIA Minnesota is the voice of the architecture profession, dedicated to serving its members, advancing their value, and improving the quality of the built environment.

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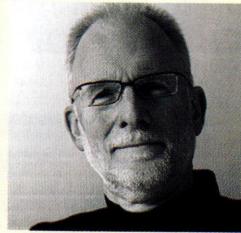
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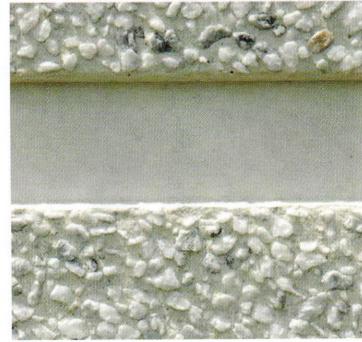
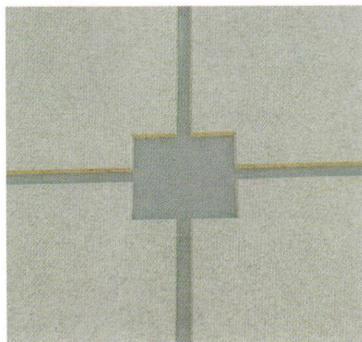
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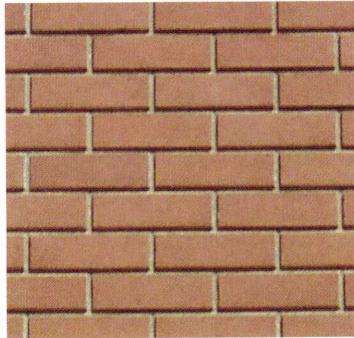
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SCREEN
CAPTURE

Screen Capture clicks through all of Architecture Minnesota's online content.

VIDEOTECT 4: Two People Walk into a Bar

For our fourth annual architecture-themed video competition, we're loosening up a bit. We want you to show us what you love about the design of your favorite hangout—or how you and your architect would design a restaurant, bar, or café if you were opening your own

space. The basics of the competition are listed below; everything else you need to know about Videotect 4, including guidelines and online registration, can be found on architecturemn.com.



Want to see exactly what Videotect looks like at the Walker Art Center Cinema? Check out our video of last year's screening event.



NEW THIS YEAR: Vine Video

Make a Videotect 4 Vine video—as many as you like, in fact—in addition to your official entry for a chance to win one of several \$100 prizes. No registration needed—just post the video by February 3, 2014 with the hashtag #videotect4.

THE BASICS

Challenge: Make an entertaining video that shows how design can enhance social interaction in a restaurant, bar, or coffee shop.

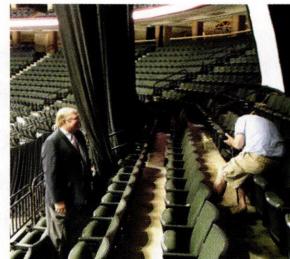
Video length: 30 to 90 seconds

Prizes: \$2,000 Grand Prize, \$1,000 Viewers' Choice, and four \$500 Honorable Mentions, plus several additional prizes for entrants and voters

TWITTER

Follow us on Twitter for wide-ranging design conversations and the latest on Videotect 4.

We came to it late, but we're making up for lost time with 140-characters-or-less thoughts on built-environment news and issues, first peeks at our upcoming magazine coverage, and Twitpics of all the things we do and places we go.



September 10

Thrill to meet @mnwild owner Craig Leipold today! Craig talks @XcelEnergyCtr in our Nov/Dec issue.



September 7

Doggie food truck in #Chicago! Windy City has #TwinCities beat on this count.

TIMELINE

Register

Early registrations
(\$25) due
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Enter

Submissions due
FEB 3, 2014

Vote

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and voting
FEB 14-21

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Walker Art Center
screening event
MAR 13

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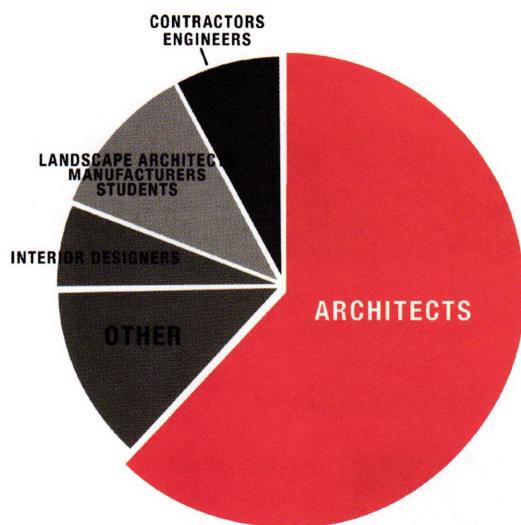
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Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

The MIA's 4,000-piece African Art collection includes masterworks of sculpture, ceramics, metalwork, and textiles and dates from antiquity to the present.



A NEW ARRANGEMENT

THE MINNEAPOLIS INSTITUTE OF ARTS OPENS ITS DRAMATICALLY REDESIGNED AFRICAN ART GALLERIES

The Minneapolis Institute of Arts boasts a hefty architectural pedigree, from McKim, Mead & White to Kenzo Tange and Michael Graves. With the unveiling of the newly redesigned African Art galleries on November 10, the lineage now also includes local firm VJAA, winner of the AIA National Firm Award in 2012.

Museumgoers attending the opening are in for a new kind of gallery experience. The MIA and its architects have discarded the traditional model of presenting artifacts in chronological or geographical order, often along the gallery perimeter. In its place, they've developed an organization based on six cultural themes—"expressing identity," for example, and "commanding authority"—and placed the objects on dynamically arranged platforms and pedestals throughout the lofty spaces. And they've added a number of interactive features, including a large map keyed to the artifacts and layered with contextual information.

For VJAA principal Jennifer Yoos, FAIA, the guiding idea throughout the design process was that African art and artifacts "are meant to be experienced in motion from all directions, not just as stationary objects." The design team drew inspiration for the new display elements from a book on African fractals (fractals are patterns that repeat at different scales), and Yoos credits community participation in the process with helping to shape the final design—in particular the bold, vertical color bands that further animate the displays.

"The depth and breadth of the MIA's African Art collection pushed us to find new ways to display it that would create stimulating experiences for our visitors," says curator Jan-Lodewijk Grootaers. "With the help of our community, VJAA, and incredible technological resources, we've been able to do just that, and I think MIA audiences will find that they will be more able than ever to appreciate the significance of this collection, both aesthetically and historically."

—Angie McKinley

OPENING WEEKEND EVENTS

NOVEMBER 9

Symposium: Mobility, Change & Exchange in African Art

The MIA celebrates the reinstallation of the collection with a day of lectures by leaders in a range of disciplines related to the new galleries.

NOVEMBER 10

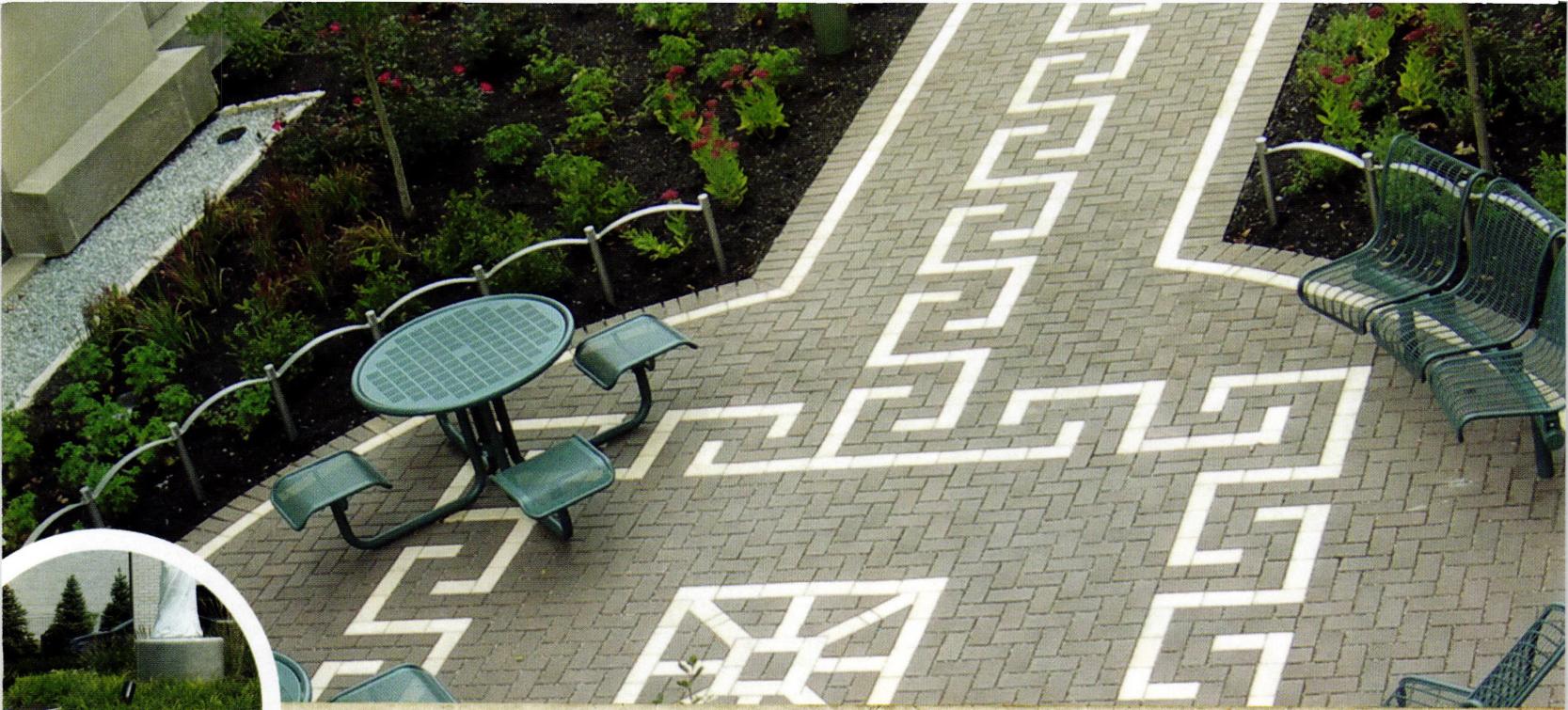
Family Day: Arts of Africa

The galleries will reopen to the public with a free, family-friendly day of mask making, folktale telling, and lots of dancing and drumming.

For more information, visit artsmia.org.



COURTESY OF MINNEAPOLIS INSTITUTE OF ARTS



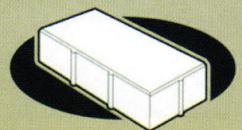
>> Above Project: Miami Conservancy District



creativity

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Target Field Station

PROJECT
COMPLETION:
APRIL 2014

Part multi-modal transportation hub, part urban park, and part outdoor event space, the \$79 million Target Field Station will soon be transit central in Minneapolis—and a catalyst for further development in the Warehouse District.

Fast Forward previews
marquee architectural projects
nearing completion.

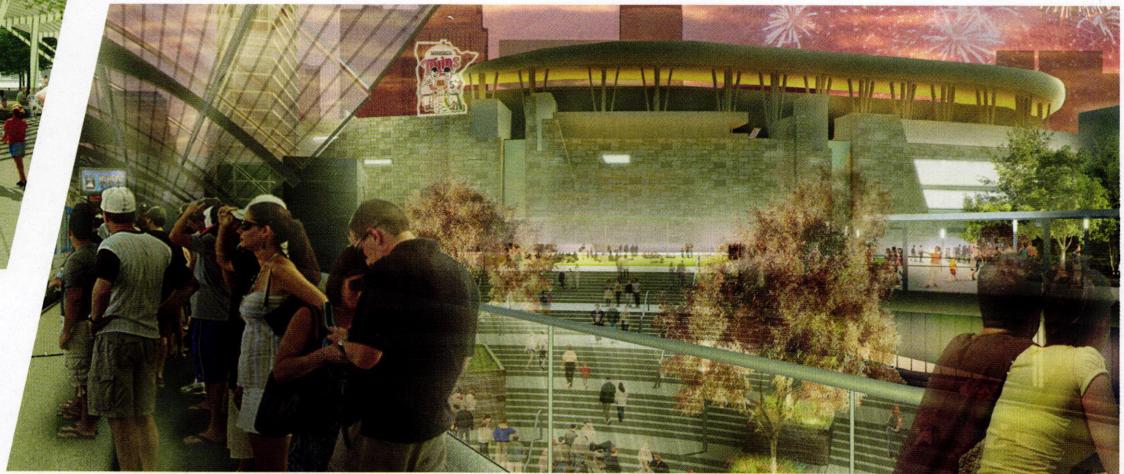
FORWARD

The canopied LRT platform for the METRO lines, ▶

viewed from the adjacent Ford Center. The project creates an inviting pedestrian zone linking downtown and Target Field (left) to the burgeoning North Loop.



◀ **The Great Lawn**, on grade with the METRO train platform, is being touted as a stage for pre-Twins game events, concerts, and general leisure. It sits atop the project's 250-space parking facility.



Knutson Construction design-build team:
Perkins Eastman, architect; SYSTRA, LRT track and power designer; TKDA, structural engineer (bridge); Palanisami & Associates, structural engineer (building and parking ramp); Michaud Cooley Erickson, mechanical engineer; Parsons Electric, electrical and lighting engineer; SEH, civil engineer and landscape architect; OLIN, landscape architect; Lunda Construction, bridge construction; Carl Bolander & Sons, earthwork

◀ **The Cascade**, an informal amphitheater, connects the Great Lawn to the Square—a plaza below the train platform. Planners anticipate the Cascade and Square will attract lunch-goers and street fairs.

ARCHITECTURE
MN

INTERIORS IN A WORD
ARCHITECTURE
INTERIORS. Capture the design intent of the eight projects in our annual interiors showcase.
PAGE 18

HOMES BY ARCHITECTS
ARCHITECTURE
HOMES. Our annual showcase of homes our offers a simple invitation. Come see the difference design can make.
PAGE 42

TOWN TALK
ARCHITECTURE
TOWN TALK. The University of Minnesota spurs the challenges of renovating Minneapolis' neglected Rivertown Plaza.
PAGE 17

Dynamic Interiors



An office-solutions showroom
to work

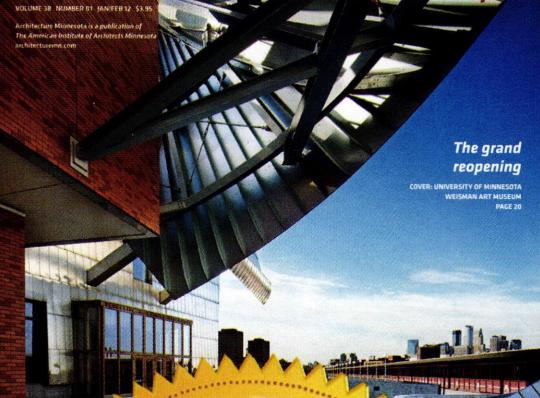
ARCHITECTURE
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CENTERS OF ATTRACTION
ARCHITECTURE
CENTERS OF ATTRACTION. The University of Minnesota draws their communities to campus with engaging new arts and performance spaces.
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PASSIVE PROGRESSIVE
ARCHITECTURE
PARKS. The University of Minnesota buildings show how passive design achieves both beauty and extreme energy efficiency.
PAGE 40

TOWN TALK
ARCHITECTURE
TOWN TALK. University of Minnesota director Steve Rutherford touts the school's game-changing new arts center.
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Gateways to Campus



The grand
reopening

COVER: UNIVERSITY OF MINNESOTA
WEISMAN ART MUSEUM

PAGE 20

ARCHITECTURE
MN

WHAT'S YOUR ANGLE?
ARCHITECTURE
WHAT'S YOUR ANGLE? New houses make deep and lasting impressions. Here's what to know about the process. We lay it all out in simple terms.
PAGE 19

NEW GUIDE
ARCHITECTURE
CONGRATS. With traditional architecture out of favor, it's time to turn to a different industry. For a healthy new career track.
PAGE 18

Design for Living



Compact, clean-lined,
and comfortable
for a modern family

COVER: PARK HOUSE

PAGE 20



ARCHITECTURE MN TOOK THE **GOLD**

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The City of Minneapolis is making early progress toward its goal of dramatically increasing the number of people living downtown and in surrounding neighborhoods. Is the city on its way to greater commercial and cultural vitality? Or will Minnesotans' historic distaste for urban density limit growth?

Conundra attempts to sort out some of the more complex questions facing architects and planners.

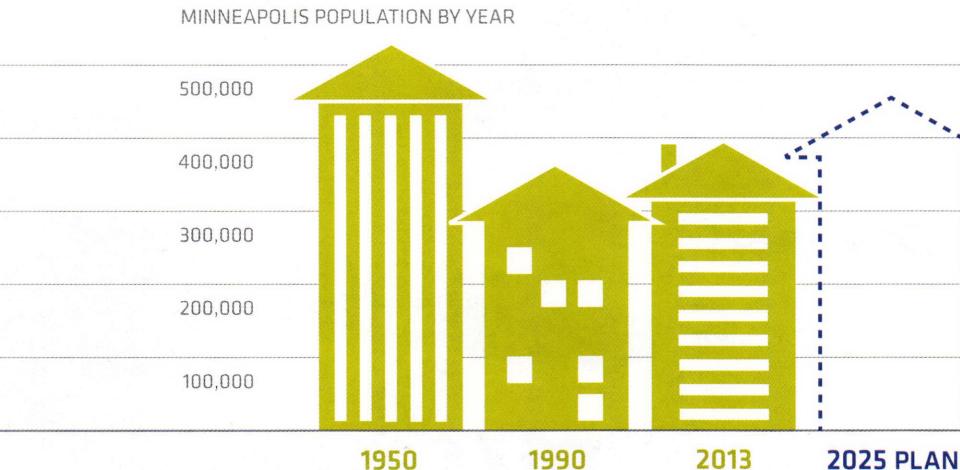
CONUNDRA

MAKE OR BRAKE

BY DAVID GRAHAM, FAIA

The “urban flight” that began in America during the mid-20th century is, by now, a familiar story. Following World War II, federally assisted suburban development occurred at a rapid pace to meet the demand for housing by veterans and their families. GI loans for housing purchases and federally subsidized freeway construction—which often tore through the fabric of urban neighborhoods—drove the flight from cities to suburbs, aided by the allure and autonomy of the automobile. As population and economic investment flowed to the suburbs, cities and their infrastructure began to decay.

In Minneapolis, the population steadily declined from 521,718 in 1950 to a low of 368,363 in 1990. The number has since increased to 393,000. But that jump is modest compared to the ambitious population targets in the City’s Minneapolis Plan for Sustainable Growth and the Minneapolis Downtown Council’s Downtown 2025 Plan. Among the 10 action items in the Downtown 2025 Plan is a call for housing and amenities for 70,000 new residents “as a catalyst for driving downtown’s next wave of business vitality, social improvement, and cultural renewal.” (The plan also includes new green space, a downtown sports district, and multimodal public transportation.)



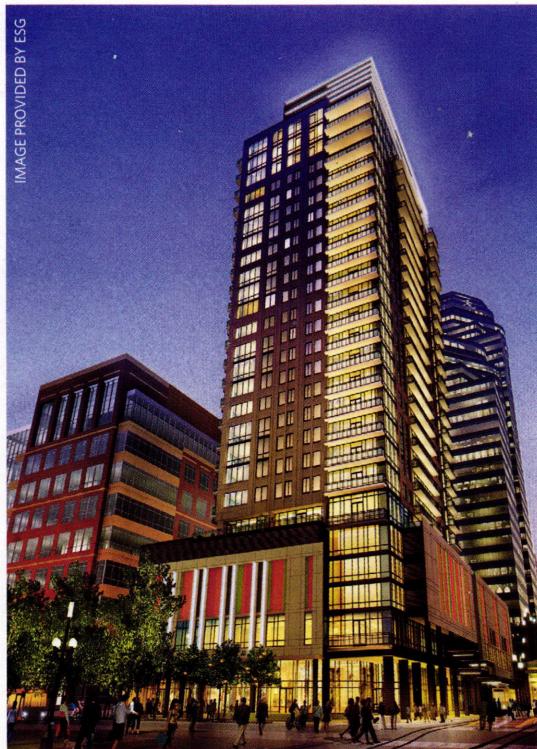
Such significant growth would enable the things we admire about larger, more urban cities: high-quality public transit, thriving commercial districts, and beautiful bustling streets. So how do we get there? How do we make the case for more residential and mixed-use development, and where do we build it?

THE D WORDS

In recent years, many candidates for city office have singled out increased population as key to maintaining the city’s vitality, even using the word *density* in stump speeches. The City and its planning staff should certainly encourage and help shape development with progressive zoning and wise investments in public infrastructure (parks, transit, schools, cultural institutions). But the people who will have the most influence on the shape the city takes in the coming years are those motivated by profit: private developers.

For residents who fiercely oppose changes to the scale and character of their leafy neighborhoods and quaint commercial districts, *density* and *developer* are perhaps equally vexing terms. Yet developers are the economic

>> continued on page 52



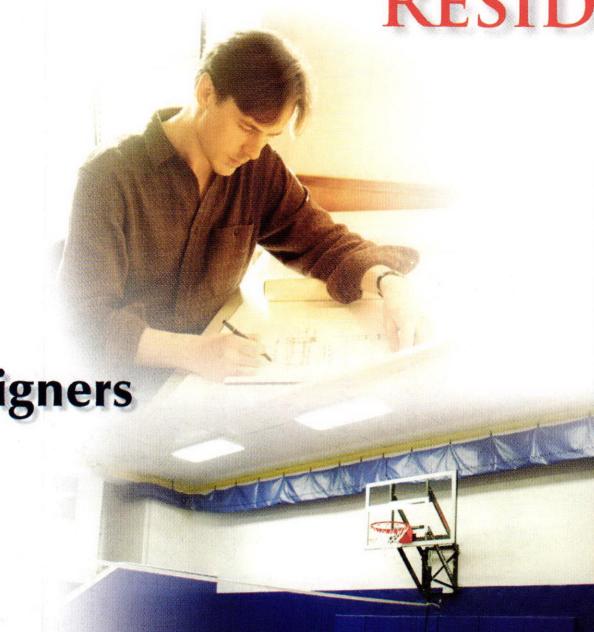
Nic on Fifth, a 26-story residential tower under construction in downtown Minneapolis, is a natural for the north end of Nicollet Mall. The Opus Group project (with conceptual design by ESG) embraces its light-rail location.

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In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

In Brasilia, a landmark among landmarks lifts with light

How often does a building make one euphoric about the future? Oscar Niemeyer's buildings exemplified the audacious power of Modernism in the mid-1950s to 1960s. Enraptured by Le Corbusier's International Style, Niemeyer created stark monuments of sleek, white geometric forms placed on clean ground planes. Sculptural purity ruled over function and context.

Niemeyer's ideas are on especially dramatic display in Brazil's capital, Brasilia, where a collection of his government and cultural buildings is rigidly arranged in a vast, minimalist landscape. Championing socialist planning, the ambitious midcentury project cut a bird-shaped city from environmentally rich savanna at Brazil's center. Sadly, this gridded urban oasis is largely devoid of life—people, animals, and vegetation—due to its scale and lack of shade, and the diverse ecosystems that surround it are in continual decline.

Standing near the midpoint of the city's Monumental Axis is Niemeyer's Cathedral of Brasilia, a hyperboloid with stained glass stretched between 16 white angled legs. Walking down into the tomb-like entrance, the visitor moves through darkness to be stunned by the sanctuary's light. Inside this pristine space, Nature has been reordered into a sensuous shroud of bright, cool colors by the architect's hand.

—Loren Ahles, FAIA, and Kara Hill



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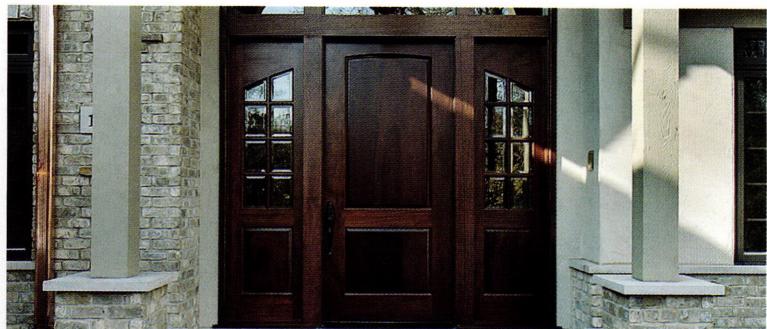
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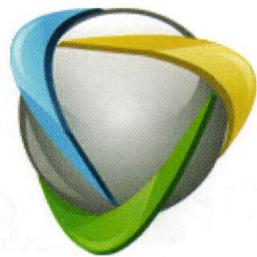


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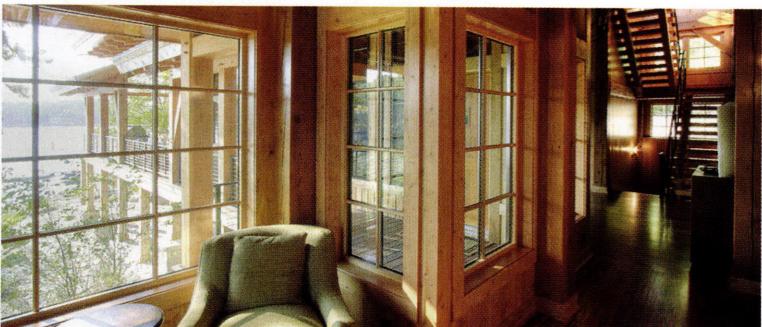
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Revit Express Tools software consists of suites of add-in programs that run within the 2014 Revit environment. These add-ins are designed to automate tedious tasks and manage Revit files, as well as the information within them. The latest release includes five new tools, new user interfaces, and new features with enhanced capabilities.

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Group Practice



Cunningham Group Architecture receives the AIA Minnesota Firm Award for its unyielding commitment to collaboration and community

BY LINDA MACK

APRIL 2008: At the invitation of Cunningham Group Architecture, representatives of Disney, Universal Studios, and Paramount attend the first Themed Entertainment Sustainability Summit™ (TESS®) in Los Angeles. The assignment: Shift the paradigm of theme park design to a sustainable model.

SEPTEMBER 2013: Government officials, real estate developers, and entertainment industry leaders gather at Tsinghua University in Beijing for the first global TESS, also initiated by Cunningham Group.

Cunningham Group Architecture has burgeoned since it opened in downtown Minneapolis in 1968. Boasting 256 employees in nine offices, including in Beijing and Seoul, the firm is renowned for creative entertainment, education, and corporate design. And it lives out founder John Cunningham's "Architects operate in service to society" ideal by organizing monthly forums on urban issues, an annual art benefit for local nonprofits, and the far-reaching TESS events. To recognize the firm's design excellence and civic leadership, AIA Minnesota named Cunningham Group the 2013 Firm of the Year.

The firm's name reveals a lot about its ethos, says CEO and president Tim Dufault. "John envisioned

a firm based on the collaboration of a group of people instead of the more traditional model of an exceptional individual," he says. That vision is borne out 45 years later in the office's expanded ownership: There are 22 partners. "You need to think of it as an institution, not as a person, or you have a one-generation firm," says Cunningham.

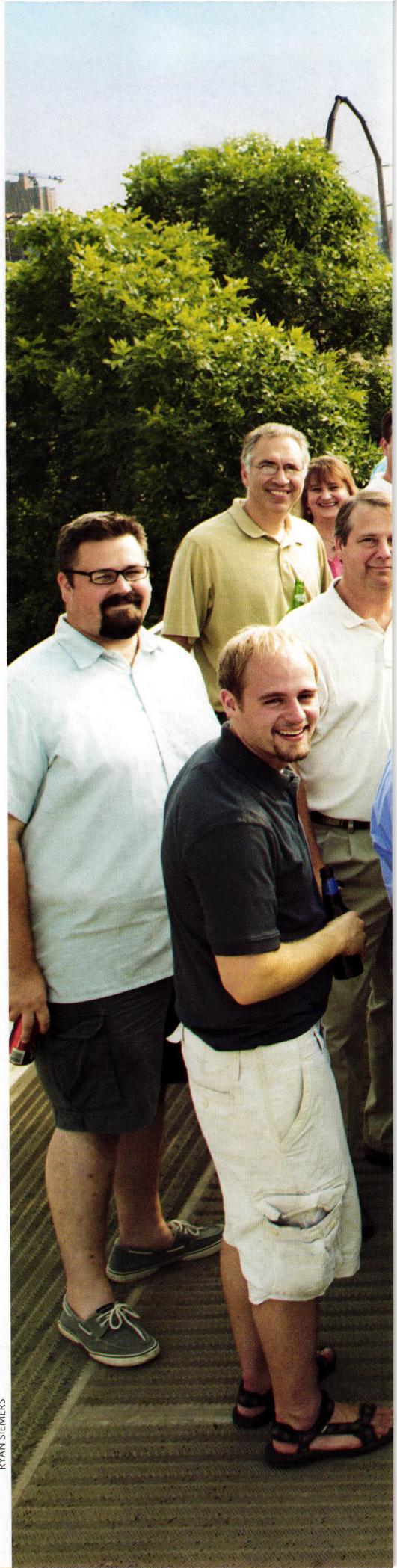
Employees are encouraged to be entrepreneurs and to pursue their own civic interests. "In the Army, they say, Don't volunteer. Here it's the opposite," says Cunningham.

A case in point is the Cunningham Group Creative Exhibition, an annual showcase of artwork—everything from sculpture to pastries—that has become a Minneapolis riverfront phenomenon. "A couple of people said, Let's have an art exhibit that showcases the work of employees. I said that would never work," Cunningham recalls. Eleven years later, the event draws more than 500 people and has raised more than \$100,000 for local charities.

Employees also enjoy numerous opportunities for professional growth. The firm facilitates an exemplary Intern Development Program (IDP), recognized in 2012 with one of only eight IDP

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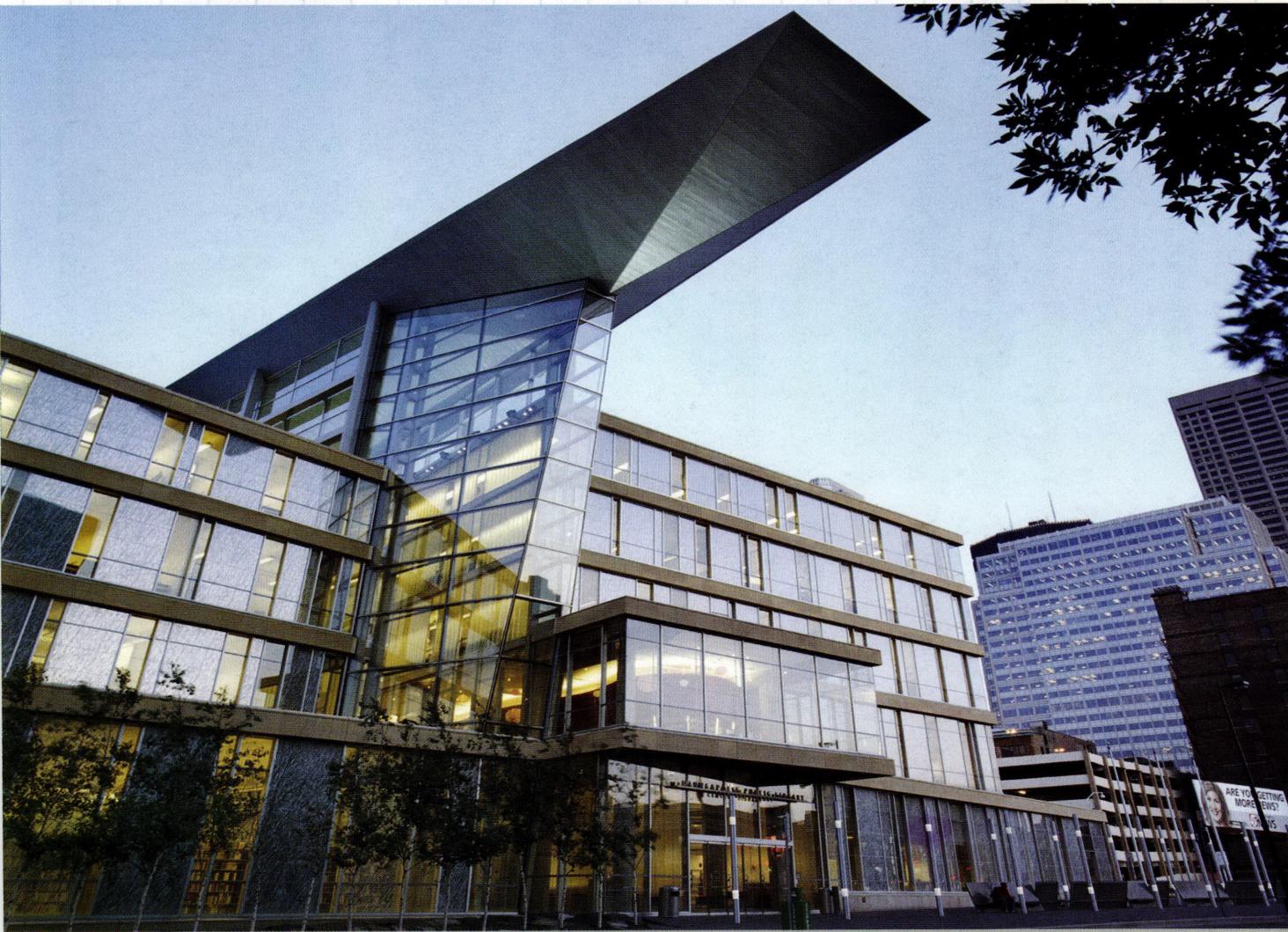
RYAN SIEMERS





Founder John Cunningham, FAIA (front left), president Tim Dufault, AIA (front right), and their Minneapolis staff are no strangers to the roof deck atop their St. Anthony Main office, where the refreshments are always cold and the riverfront views pleasing.

What Egan accomplished at the Minneapolis Central Public Library speaks volumes about commitment, versatility, and skill.



Working on a very public, greatly anticipated building project offers numerous special and challenging issues. When it is located in a city struggling with finances, there is even more scrutiny to perform flawlessly and on budget. Such was the case with the Minneapolis Central Library.

With everything from initial design to pre-construction to final construction, Egan's Mechanical and Electrical Groups brought a solid array of experience, determination and value to the project.

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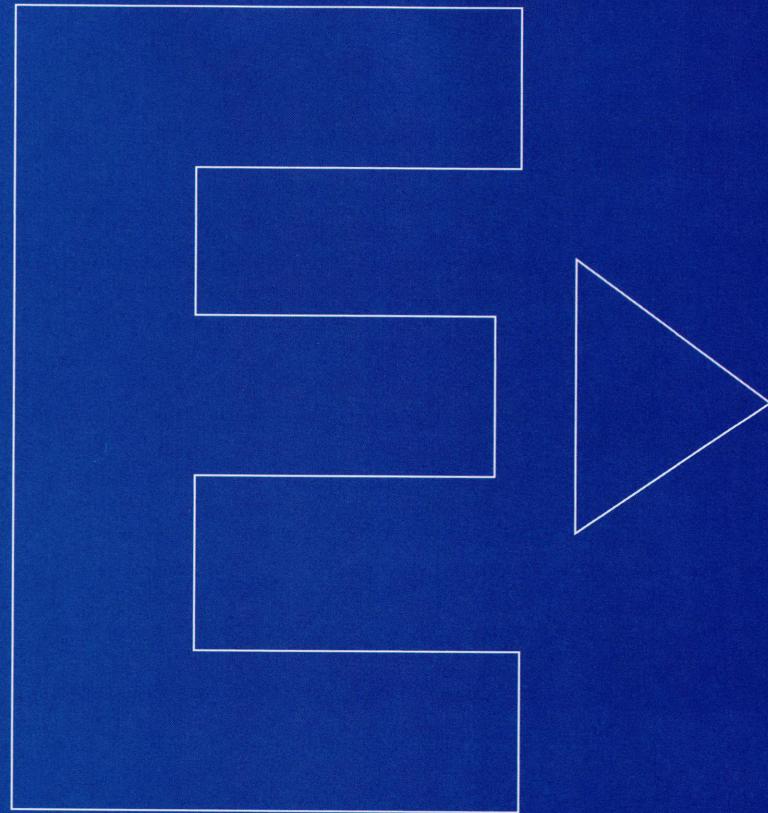
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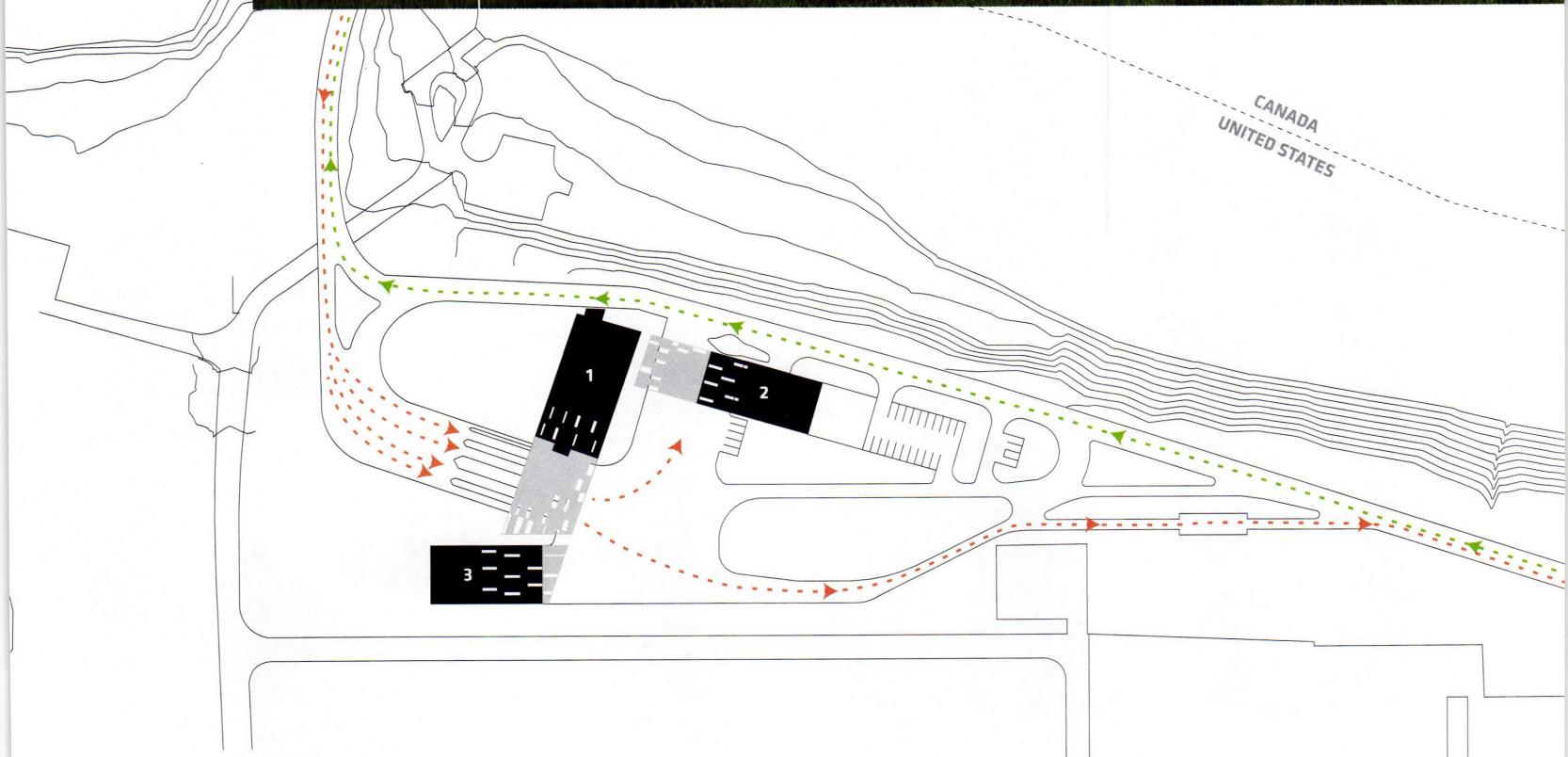
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It should come as no surprise to *Architecture Minnesota* readers that Minnesota architects are in demand around the continent. In the past several years, we've traveled to projects in 13 different states and Canadian provinces. In this issue, we're looking east, to complexes in Maine, eastern Pennsylvania, and Virginia.

But the geography of these buildings—and what it says about the reach and influence of Minnesota architects—isn't the only thing they share. In all three projects, the architects built on the foundation of their previous award-winning work with the client and/or building type: Julie Snow Architects brought its experience with the U.S. Land Port of Entry in Warroad, Minnesota, to a similar complex in Van Buren, Maine (page 24); for Phases 2 and 3 of the Urban Outfitters Corporate Campus (28) in Philadelphia, Meyer, Scherer & Rockcastle drew heavily on its work on Phase 1; and HGA Architects and Engineers continued its run of leading-edge college arts facilities with the expansion of Bedford Hall at Longwood University (34). The design on display in the following pages transcends region; it represents the raising of the bar.

—Christopher Hudson





The building's vertical windows and metal panels in three shades of black recall the local forest and offer a degree of camouflage as officials survey approaching vehicles. Likewise, the site's grassy mounds echo the nearby farm fields while also providing security and stormwater management.

VAN BUREN, MAINE

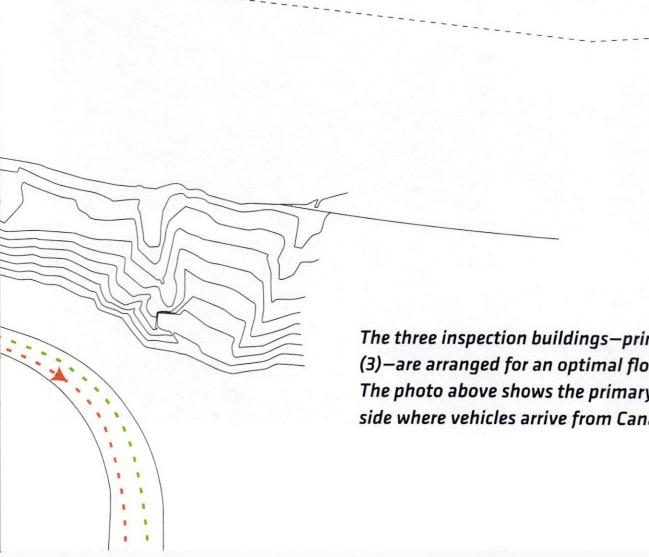
Transparency and concealment seamlessly combine in a crisply rectilinear new U.S. Land Port of Entry

By Thomas Fisher, Assoc. AIA

"It's about surveillance and camouflage," says architect Julie Snow, FAIA, describing the land port of entry that her firm, along with talented consultants and collaborators, has designed at the northeast corner of the U.S., in Van Buren, Maine. In some ways, all architecture is about surveillance and camouflage: Since the first window and its covering, we have used buildings to see and not be seen.

But ports of entry into our country present a special case. "They are a new building type," says Gianne Conard, AIA, regional chief architect with the General Services Administration (GSA), "and they have a split personality, welcoming people to the U.S. while also dealing with border security."

The three inspection buildings—primary (1), secondary (2), and commercial (3)—are arranged for an optimal flow of vehicles through the station. The photo above shows the primary inspection building, viewed from the side where vehicles arrive from Canada after crossing the St. John River.



The metal-panel walls, painted three shades of black, have a syncopated rhythm of narrow, vertical windows that evoke the dark, layered quality of woodland, while bright-orange metal-panel interior walls recall the sunset through the trees.

PAUL CROSBY



PAUL CROSBY



The thin steel columns among the vehicle lanes look like tree trunks, while the roof, with its openings to the sky, brings to mind a tree canopy. The area's rocky landscape finds its reflection in the stone paving around the building.

PAUL WARCHOL





In the public spaces inside the building, bright orange panels, clean lines, and ample windows create a warm and inviting interior. The openness of the interior also allows a relatively small number of officers to monitor activities inside and out.



PAUL WARCHOL

U.S. LAND PORT OF ENTRY

Location: Van Buren, Maine	Size: 46,000 square feet
Client: United States General Services Administration (GSA)	Cost: \$33 million
	Completion: April 2013
Design team	Design/build team
Design architect: Julie Snow Architects juliesnowarchitects.com	Architect of record: Robert Siegel Architects robertsiegelandarchitects.com
Principal-in-charge: Julie Snow, FAIA	Principal-in-charge: Robert Siegel, AIA
Project lead designers: Julie Snow, FAIA; Matthew Kreilich, AIA	Project architect: Brad Burns, AIA
Project architect: Mary Springer, AIA	Landscape architect: Sasaki Associates www.sasaki.com
Project manager: Tyson McElvain, AIA	Contractor: J&J Contractors
Landscape architect: Coen + Partners www.coenpartners.com	

Snow and her colleagues looked to the landscape to deal with that dual nature. "We liked the area's land patterns," says Snow, in which long, narrow plots allow each farmer to survey the St. John River, which divides the U.S. and Canada. "We also liked the area's dense forests," she says, through which a person can see and not be seen.

Those contextual ideas drove the design. The 46,000-square-foot facility is composed of three buildings—for primary, secondary, and commercial inspections—covered by projecting, flat roofs supported by thin, round, tree-like columns. Openings in the roof canopies allow sunlight to filter through, as it does in the forest.

Landscape references informed the buildings' exterior, too. The metal-panel walls, painted three shades of black, have a syncopated rhythm of narrow, vertical windows that evoke the dark, layered quality of woodland, while bright-orange metal-panel interior walls recall the sunset through the trees. A frit pattern on the glass, resembling falling snow, further camouflages the officers inside.

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NAVAL MANEUVERS

PHILADELPHIA, PENNSYLVANIA

Urban Outfitters and Minneapolis architecture firm MSR refine their design moves in Phases 2 and 3 of the clothier's award-winning corporate campus in the Philadelphia Navy Yard



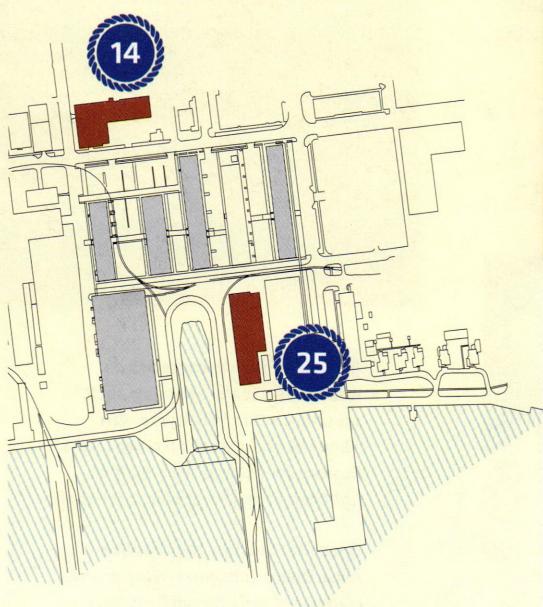
BY JOHN REINAN

The best creative partnerships grow and deepen over time. As each partner learns the other's capabilities, the pair build on that foundation, taking their efforts to new and unexpected places.

For nearly a decade now, hipster clothing retailer Urban Outfitters and Minneapolis architecture firm MSR (Meyer, Scherer & Rockcastle) have collaborated on a series of stunning adaptive reuses at the Philadelphia Navy Yard. Coming to life under tight deadlines and sometimes-restrictive requirements for renovating historic structures, the ongoing project has brought out the best in both sides.

"We're so interactive it's crazy," says Dave Ziel, chief development officer for Urban Outfitters. "That's why [our partnership] is so successful."

Urban Outfitters was the first major corporate tenant at the redeveloped Navy Yard, a 1,200-acre site on the Delaware River that had closed in 1996 after 120 years of building and maintaining U.S. naval vessels (see sidebar on page 33). The first phase of the Urban Outfitters Corporate Headquarters (September/October 2007 and March/April 2010 issues) won a slew of awards,



THE URBAN OUTFITTERS CAMPUS

Buildings 14 (IT) and 25 (Free People) join five other buildings on the compact campus on the Delaware River.

■ PHASE 1

■ PHASES 2 & 3



Above: The architects created scaled, hand-built models of Building 25's main-entry staircase to work through the smallest details: How does the handrail meet the guardrail? How does the guardrail meet the treads?

Right: Originally a three-sided metalworking shed, Building 14 received a completely new facade on the side that was open. But first, historic preservation officials had to sign off on the plans.



including an AIA Minnesota and an AIA National Honor Award. In Phases 2 and 3, the design team would face the challenge of maintaining that level of excellence while further refining its approach based on lessons learned in the first phase.

"The big question for us was, how do you continue on with that success?" says MSR principal Josh Stowers, AIA. "How do you keep challenging yourself and challenging the client to be better?"

One answer was to lighten up. An example: The first phase of the project included custom built-in workspaces: heavy, steel-and-concrete creations that were bolted to the floor. In Phase 2—a lively renovation of Building 25 for the Urban Outfitters brand Free People—workstations are movable, made of lighter steel and plastic laminate. That approach carried over into structural issues as well, says Ziel.

"We've really learned how to do the restoration and address the structural components of these buildings in a much better manner," he says.

"In the beginning, there was a structural overkill, a structural insensitivity. We did it in a manner that didn't always resonate with the buildings; you'd have a huge additional amount of steel covering beautiful ornate steel that was original."

Other needed improvements included better planning for open spaces and more efficient use of overall building footprints; better understanding of energy efficiency and MEP (mechanical,



Above: Building 25 has the strongest sense of brand identity, according to MSR. While the first phase of the Urban Outfitters campus was more masculine, this building has a feminine feel.

Below: Earlier buildings on the campus featured an open "raceway" around the perimeter of the interior. To maximize useful space in Phases 2 and 3, the architects pushed their designs all the way to the walls.



Above: "What we wanted to do was create a really awesome shell," says MSR's Dan Vercruyse, AIA. "Then the brand added its own layers." Custom furnishings were built of lightweight steel and plastic laminate.

Opposite: Outside, the adaptive-reuse theme continues. Abandoned craneways and railroad beds have been transformed into sidewalks that culminate at a dry dock and public park.



“We call [the design approach] ‘deconstruction.’ We’re applying new finishes and restoration techniques to those spaces and letting the buildings speak for themselves.”

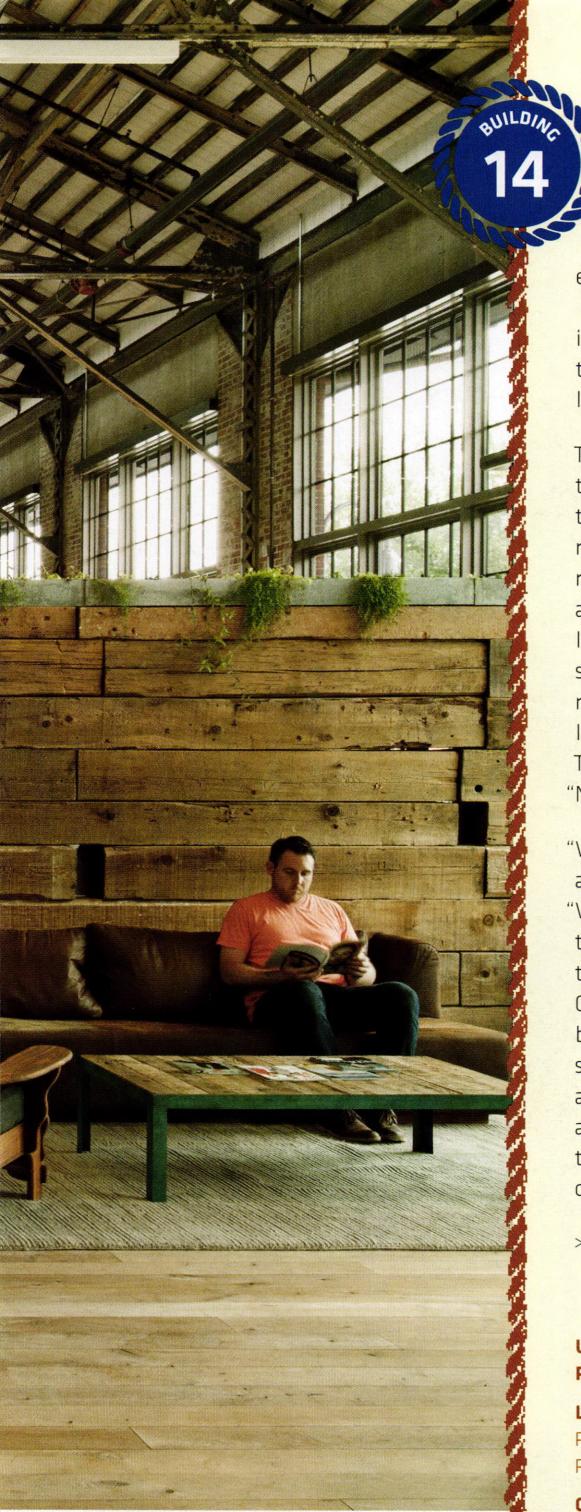
—Urban Outfitters chief development officer
Dave Ziel



“We never want to preserve. We don’t want to turn back the clock. We uncover the layers of history and selectively highlight the attributes that make the building sing.”

—MSR architect Dan Vercruyse, AIA





Above: Building 25 houses the Urban Outfitters IT group and thus features higher-intensity wiring. But it's designed to be flexible—who knows what the needs might be five years from now?

Opposite: "If you're an IT person, this is a fantastic place to work," says MSR's Josh Stowers, AIA. "A lot of times, IT is stuck in a basement."

electrical, plumbing) functions; and more effective use of lighting, both natural and artificial. For instance, MSR worked with preservation officials to add skylights, and consulting engineers designed lighting controls that adjust to daylight levels.

The team has continued to hone its approach to adaptive reuse, which Ziel says "is really in the DNA of our whole company." Urban Outfitters' retail stores are a collection of often surprising reuses—think car dealerships and churches—and the company is bringing its ethos fully to life in the Navy Yard. "We call it 'deconstruction,'" says Ziel. "We're applying new finishes and restoration techniques to those spaces and letting the buildings speak for themselves." The MSR team has described the approach as "New never touches old; it always slides past it."

"We never want to preserve," says lead designer and project manager Dan Vercruyse, AIA. "We don't want to turn back the clock. We uncover the layers of history and selectively highlight the attributes that make the building sing." Old painted surfaces aren't polished to the bare bone; they're lightly scraped and given a clear seal. Floor casings and free-span trusses are incorporated into the design. The materials and ideas of previous generations are given their due, but they're not allowed to crowd out other voices.

>> continued on page 50

URBAN OUTFITTERS CORPORATE CAMPUS PHASES 2 (BUILDING 25) AND 3 (BUILDING 14)

Location:	Landscape architect:
Philadelphia, Pennsylvania	DIRT Studio (Building 25); Terrain (Building 14)
Client:	Construction manager:
Urban Outfitters, Inc.	Blue Rock Construction, Inc.
Architect:	Size:
MSR (Meyer, Scherer & Rockcastle, Ltd.) msrdesign.com	79,154 square feet (Building 25—56,000; Building 14—23,154)
Principal-in-charge:	Completion:
Josh Stowers, AIA	September 2010 (Building 25); December 2012 (Building 14)
Project lead designers:	Photographer:
Dan Vercruyse, AIA; Leanne Larson	Lara Swimmer

THE NAVY YARD

To date, the Philadelphia Navy Yard's public-private development partnership has yielded nearly \$1 billion worth of investment and brought more than 130 companies to the 6.5-million-square-foot site. Featuring an eclectic mix of industrial buildings constructed piece-meal over nearly a century, the Navy Yard presented adventurous businesses with major design and engineering challenges—along with the potential for major artistic rewards. For more information, visit www.navyyard.org.

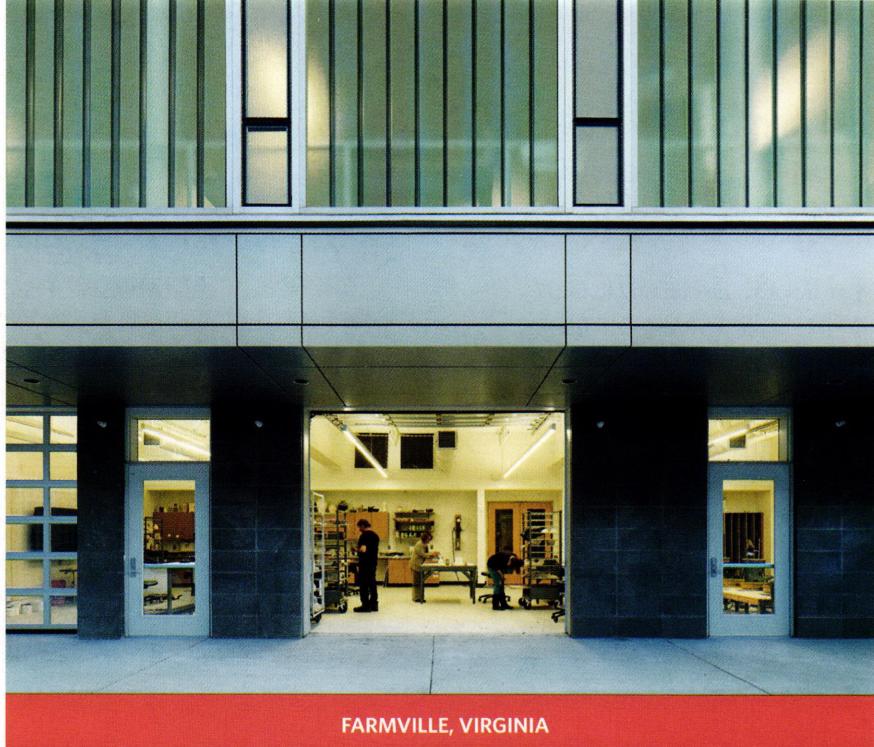


"Every individual structure had its own voice, its own feel, and that drove the design of that structure," says Dave Ziel, Urban Outfitters' chief development officer. "That was our guiding principle."

A visual arts building has some of the same ventilation issues as a science building. The asymmetrical ventilation ducts ensure indoor air quality while adding contrast and drama to a studio space defined by strong lines.

OPEN BY AMY GOETZMAN SHOP





A LIGHT-FILLED EXPANSION AND RENOVATION OF AN ARTS BUILDING AT LONGWOOD UNIVERSITY IN VIRGINIA ELEVATES A PREVIOUSLY UNLOVED SECTION OF CAMPUS

When architects renovate a college building, they first must take a history course—especially when the building resides on a campus as venerable as Longwood University's in Farmville, Virginia. The north end of the Longwood campus, which dates back to 1839, is populated with red-brick Jeffersonian buildings and other historic structures. The south end is home to decidedly less revered 1960s- and 1970s-era buildings.

When the university brought HGA Architects and Engineers in to design a substantial update and addition to Bedford Hall, home to the arts programs, it was clear the administration wanted another Jeffersonian building. "It's

a small but beautiful campus, and Jefferson is like an architecture god there," says HGA project designer Loren Ahles, FAIA. "The newer buildings, where Bedford Hall is located, are quintessential 'form follows function' and nothing more. They're basically just a collection of boxes, and [the administration] hated that stuff."

But being marooned amid those boxes turned out to be the best possible place for a satisfying architectural challenge. Not only did the HGA team have more creative freedom away from the inflexible historic core; it seized an opportunity to improve upon and unify a motley collection

of buildings by weaving in a distinct-yet-complementary hall that takes the campus one giant leap forward in history.

"Basically, we tailored the building to fit the space," says Ahles. "It was a tightly packed section of campus, so we worked with what was available in terms of both space and aesthetics. We took elements of the buildings around this one and integrated them into the design, and in doing so we made those other buildings something better."

Wayne McWee, Longwood University provost and VP for academic affairs, says the new building brings to life a part of campus that was too quiet. "It anchors this end of campus,

.....
**"INSTRUCTORS LOVE IT—
THEY'VE TOLD US IT CHANGES HOW
THEY TEACH AND HOW THEIR
STUDENTS WORK. TO ME, THAT IS
THE HEART OF THE THING, THE
REAL SUCCESS OF THE PROJECT."**

..... **ARCHITECT STEVEN DWYER, AIA**

it connects all the buildings around it with beautiful indoor and outdoor features, and it makes the programming happening within the building more accessible," he says. "A lot of people who wouldn't think of entering a gallery are just drawn inside because it's so inviting."

The university certainly sought that design appeal, but its primary motivation for the project was to create more space for the growing arts programs. And not just a little space: HGA nearly tripled the size of Bedford Hall—from roughly 26,000 to 73,000 square feet—by artfully expanding the building outward and upward. Translucent glass lines the north sides of the three-story addition, making the generous studio interiors feel even more expansive.

Safety was another factor. "Fine arts processes have changed dramatically, and we were able to design for the way [the Longwood programs] teach and make art today," says project architect Rebecca Krull Kraling, AIA. "They've moved from older chemical processes to safer, cleaner



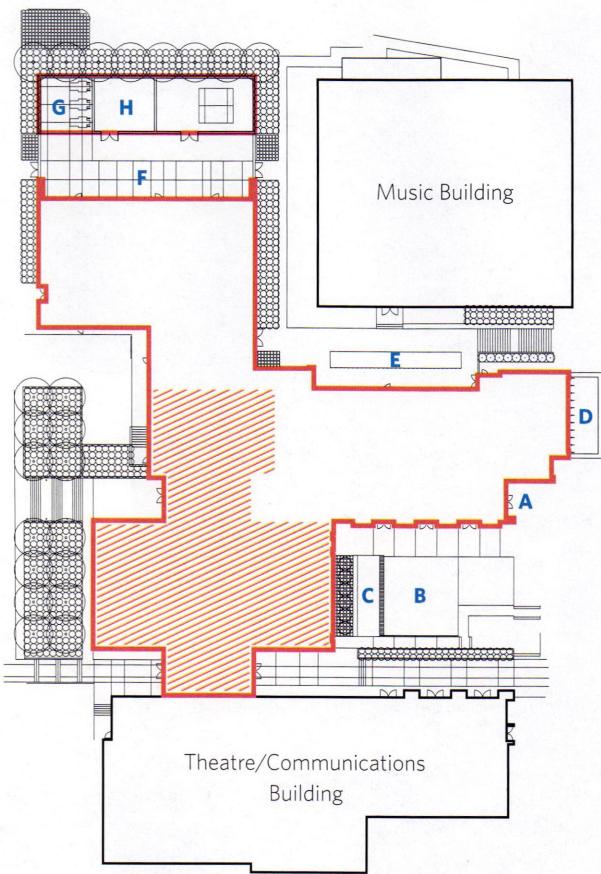
processes, and building systems and design play a huge role in making the studios safe." She adds: "This is something that comes up in recruitment, too. When parents are walking through this building, they want to know that it's a healthy environment for their kids. Ultimately, the safety concern comes to the fore and guides the process."

Bedford Hall now features state-of-the-art ventilation systems, and the disciplines are organized according to their access, exhaust, space, and light needs. Ceramics, wood, and metal shops, for example, are located on the lower floor so their equipment and supplies

>> continued on page 57

SITE PLAN

- Bedford Hall
- Original Bedford Hall
- A Main Entrance
- B Arts Court
- C Stage/Fountain
- D Gallery Pool
- E Metal/Foundation Studios Court
- F Ceramics Court
- G Exterior Kiln Yard
- H Mechanical



Brick is a common material on the campus, and the expanded Bedford Hall was designed to be highly contextual. Water is another common element, so the architects created a reflecting pool outside the glassy new student gallery.

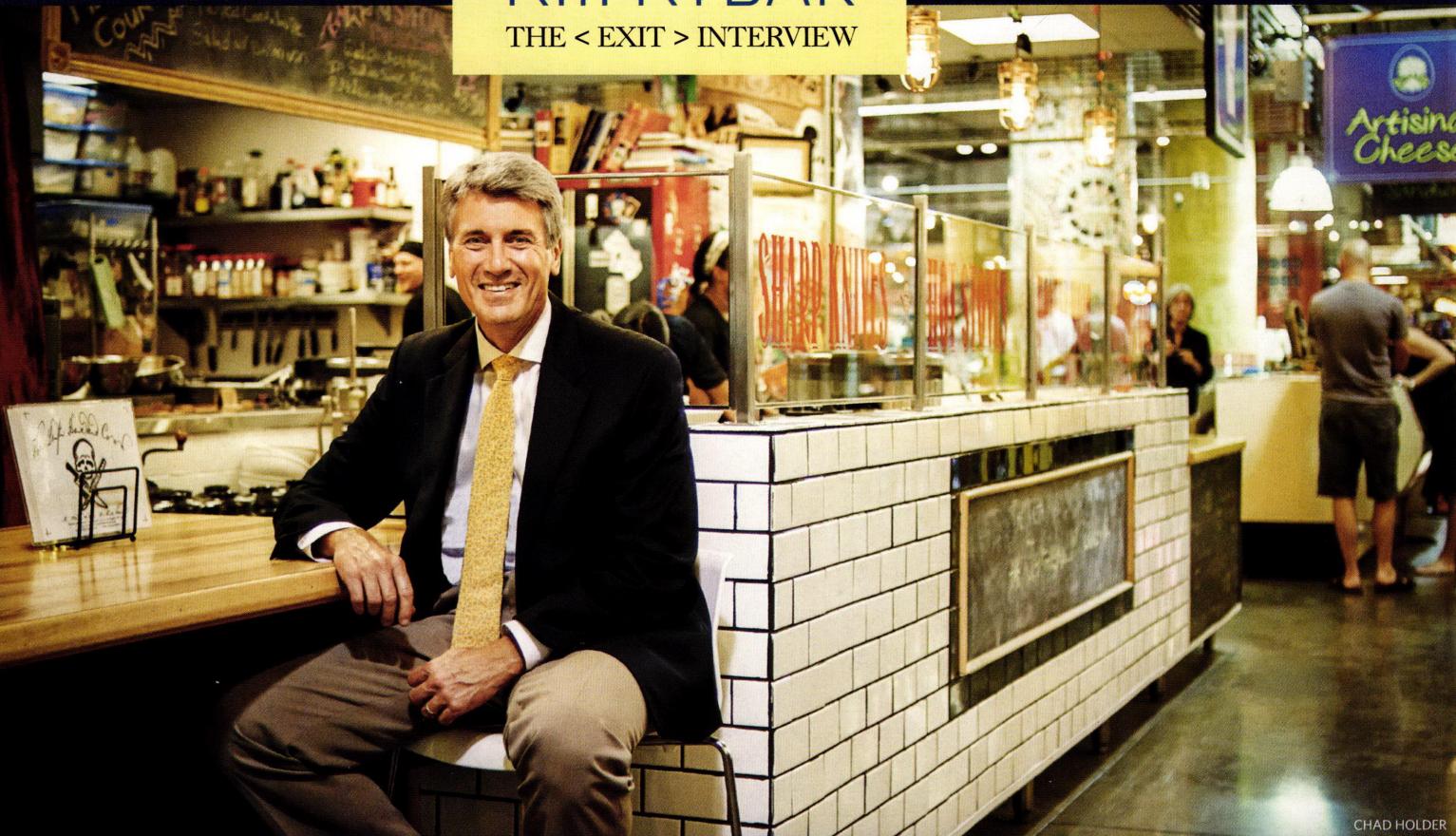
BEDFORD HALL ADDITION AND RENOVATION

Location: Farmville, Virginia	Project designers: Loren Ahles, FAIA; Steven Dwyer, AIA	Size: 47,000-square-foot addition plus 26,240-square-foot renovation
Client: Longwood University	Project architect: Rebecca Krull Kraling, AIA	Completion: Fall 2012
Design architect: HGA Architects and Engineers hga.com	Landscape architect: HGA	Construction cost: \$29.5 million
Principal-in-charge: Gary Reetz, FAIA	Associate architect: Moseley Architects moseleyarchitects.com	Photographer: Steve Maylone, Maylone Photography
	Construction manager: Costello Construction	



R.T. RYBAK

THE < EXIT > INTERVIEW



CHAD HOLDER

“One of the things that was very tough about deciding not to run again was all the ideas I still have left.”

As his 12 years in office draw to a close, Minneapolis mayor R.T. Rybak reflects on his legacy as a champion of dynamic urban design and development

< By Joel Hoekstra >

MAYOR R.T. RYBAK ONCE WROTE FOR THIS MAGAZINE. A former journalist who worked as a reporter for the Minneapolis *Star Tribune* in the 1970s and 1980s, he contributed a series of conversations with prominent Twin Citians to *Architecture Minnesota* in 1991. “I’m actually a frustrated architect,” says the outgoing mayor. “I have enormous respect for the profession. I’ve been one degree of separation from architecture for most of my career. But I could never do architecture—I don’t have the skills.”

Instead, Rybak, a Minneapolis native, made a name for himself in publishing and politics. Elected in 2001, he has served as the city’s top-ranking official for nearly 12 years, leading the city through good times (the expansion of several civic institutions, a nascent housing rebound) and bad (the I-35W bridge collapse, the North Minneapolis tornado). Often, he served as chief promoter, fostering a sense of pride among the city’s famously unassuming residents and championing changes that would remake its physical and cultural landscape.

In fact, Minneapolis’ physical environment underwent a remarkable transformation on Rybak’s watch: The new Guthrie Theater opened; the Walker Art Center, Weisman Art

Museum, and Minneapolis Institute of Arts expanded; car-sharing services and Nice Ride bicycles arrived; affordable housing was built; office towers went up; Target Field reenergized the North Loop; the Midtown Greenway was completed; and the Mississippi Riverfront became one of the most sought-after addresses in the city. Not all of this was Rybak’s doing, of course, but his pride in such accomplishments is infectious.

On a recent afternoon, Rybak bounded into the Midtown Global Market, seemingly as energetic at age 58 as he’d been when he assumed his post in early 2002. Wearing a blue blazer, a floral-patterned tie, and khakis, he zigzagged through the aisles of the colorful marketplace, extending his long thin hands to greet each merchant, many of whom seemed accustomed to seeing the mayor. In fact, the Midtown Global Market, housed in a former Sears building on busy Lake Street, was one of the first design projects Rybak pushed for as mayor. “When I came into office, this was a building filled with bat dung in a neighborhood that had a pretty tough reputation,” Rybak recalls, settling in at a table at Manny’s Tortas. “We were adamant that we had to get this done.”

With the help of healthcare giant Allina and various neighborhood groups, the building was renovated by several local architecture firms and opened as the mixed-use Midtown Exchange in 2006. It was the first in a long list of public improvements that Rybak now touts as his legacy. He also points to new jobs, bike paths, affordable-housing initiatives, and even Xcel Energy’s decision to convert a coal power plant on the Mississippi to gas as evidence of his commitment to making Minneapolis a better place for all.

“Sometimes I think the role of the mayor is to be the chief architect of the city,” says Rybak. “I’m a maniac about the details of urban infrastructure.”

“COLLECTIVE SWAGGER”

When Rybak first ran for office in 2001, it wasn’t just the city’s infrastructure he hoped to enhance. He wanted to change how Minneapolitans felt about their city. “I came up with a statement that, while rather awkward, actually meant a lot to me,” he recalls. “I wanted Minneapolis to ‘regain its collective swagger.’ I wanted us to believe in ourselves and take more risks.”

"I can't think of any single profession that needs to be more at the center of the neighborhood-design discussion than architects."

THE MAYOR'S TOP 10 FAVORITE SPOTS IN MINNEAPOLIS

1. Theodore Wirth Park *in winter*
2. Midtown Global Market
3. Water Power Park *on the Mississippi River*
4. Psycho Suzi's Motor Lounge
5. *The prairie portion of Cedar Lake Trail*
6. Target Field's *skyline views*
7. IDS Crystal Court
8. Weisman Art Museum *at sunset*
9. Eat Street
10. Tin Fish *on Lake Calhoun*

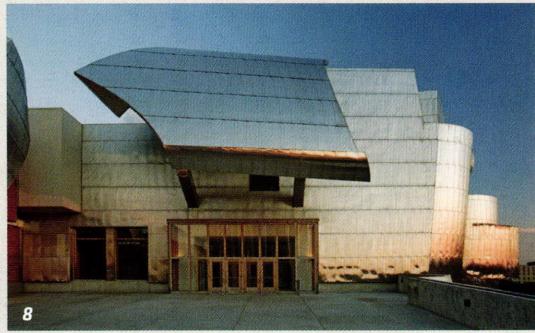
PAUL CROSBY



PETE SIEGER



RIK SFERRA



"We're no longer content to be seen as the mini Apple. We're a city that's leading, not following. We incubate innovation here. We don't need to import [design talent] from somewhere else."



But the powers of the mayor in Minneapolis—compared to, say, Chicago or New York—are limited. In most cases, zoning decisions and tax incentives are the prerogative of the City Council, leaving the mayor on the sidelines when it comes to high-profile commercial projects.

Nonetheless, Rybak has wielded plenty of influence in the public sphere. He's encouraged the growth of varied forms of transit, lobbying the state legislature for light-rail funds and personally approving the trees selected to line new bus ways along Marquette Avenue ("I said, 'I don't want another honey locust planted while I'm mayor of Minneapolis,'" he recalls. "'They're wimpy little trees that don't assert themselves!'"). Typically, Rybak commutes to City Hall via hybrid car or bicycle. And while his dream of a streetcar on Nicollet Avenue still has hurdles to clear, the mayor can rightfully brag that Minneapolis is, overall, less car-dependent than when he arrived in office.

Rybak says he's also pressed to maintain and grow affordable-housing levels during his tenure—no easy feat as the real estate market jumped and then plunged. "I came into office at a time when housing values had escalated rapidly and there was an increasing lack of affordable housing," he says. "So I resolved to dedicate money each year to an affordable-housing trust fund, and over the years we've built almost 7,000 affordable-housing units." The administration also green-lighted the renovation of the streetscape and transit connections around Riverside Plaza when the owner, Sherman Associates, decided to invest \$132 million in refurbishing the sprawling apartment complex on Cedar Avenue. The towers, completed in 1973, were designed by Ralph Rapson as luxury apartments, but now they largely house Somali and Latino immigrants.

Rybak believes Minneapolis has plenty to benefit from the influx of new residents, whether they're arriving from Mogadishu, Minsk, or Manhattan. Fresh faces and ways of life inevitably mix with the city's existing culture and customs, incubating new ideas, creating mash-ups. Plus, the presence of diverse perspectives makes it easier for Minneapolis to attract big and small businesses. "It's a big world, and to compete in it we need to send the signal that we're a global attractor of talent," he says. "Talent is very mobile, so we want the very best from around the world to come here and stay here."

Of course, Rybak is well aware that the hardest sell about Minneapolis is its climate. Yet the mayor hasn't shied away from spotlighting the seasons, including winter. "When I was growing up, there used to be an expression about the theater of seasons, and we would kind of snicker," he says. "But this four-season place has beauty year-round, and we have to do a better job of embracing that." To that end, Rybak has enthusiastically promoted the U.S. Pond Hockey Championships, held on Lake Nokomis each January, and the City of Lakes Loppet, an annual cross-country-ski race he helped launch in 2003.

Rybak is also proud of the local food, beer, art, and music that have sprung up here. The design community has also put Minneapolis on the national map. "We're no longer content to be seen as the mini Apple," he asserts. "We're a city that's leading, not following. We incubate innovation here. We don't need to import [design talent] from somewhere else."

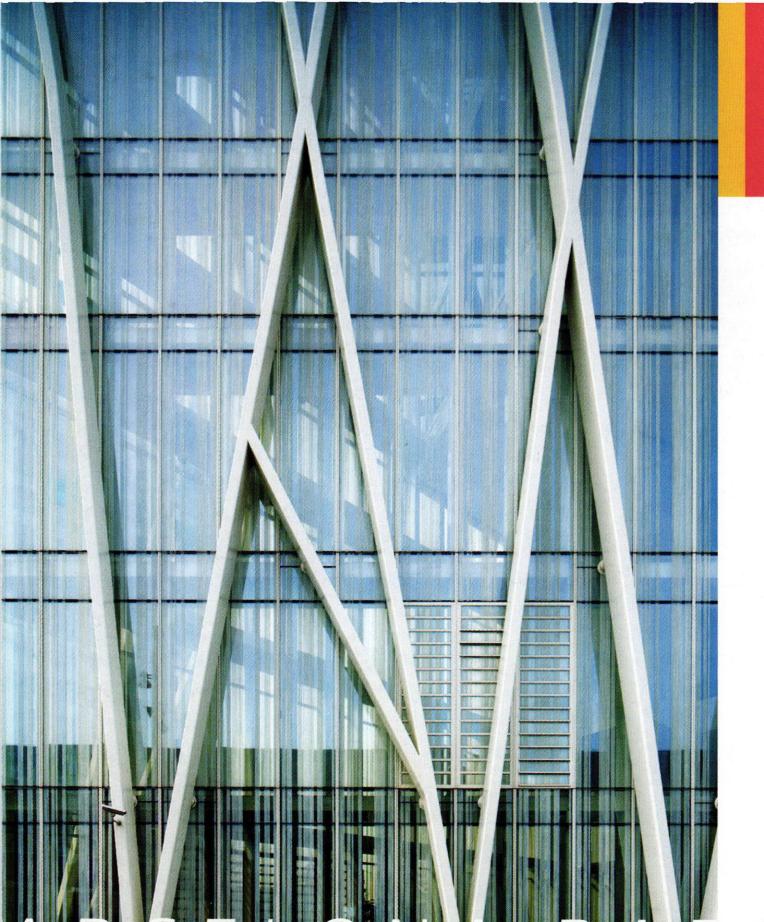
UNFINISHED BUSINESS

Of course, not every design and infrastructure improvement Rybak has sought has been successful. His artist-designed water fountains sparked criticism for their \$50,000-apiece price tag when he unveiled the concept in 2008. His advocacy on behalf of changes to Peavey Plaza drew the ire of historic preservationists, and the plan ultimately died when a lawsuit was threatened last year (the mayor did, however, attempt to broker a settlement between the two sides). The Kmart interrupting Nicollet Avenue remains a permanent eyesore.

Rybak also laments the number of projects that remain unfinished. He still wants to see the completion of the Grand Rounds, with a bikeway in Northeast Minneapolis. He won't see the renovations on Nicollet Mall finished before he leaves office. And he wishes that the city's main thoroughfares had been planted with more greenery while he was at the helm. "We do parks better than any city in the country," he says, "but other cities often do a better job of weaving the green into the day-to-day parts of the city."

Architects, says Rybak, are playing an increasingly essential role in fostering design improvements in Minneapolis. "I can't think of any single profession that needs to be more at

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BARCELONA · BARCELONA · BARCELONA



"I had thought Barcelona was largely about Gaudí. I didn't realize there was so much else going on there, both old and new."





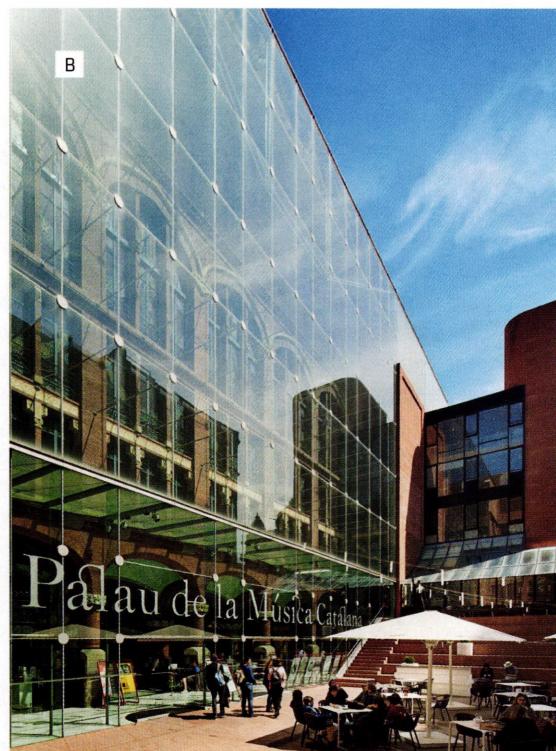
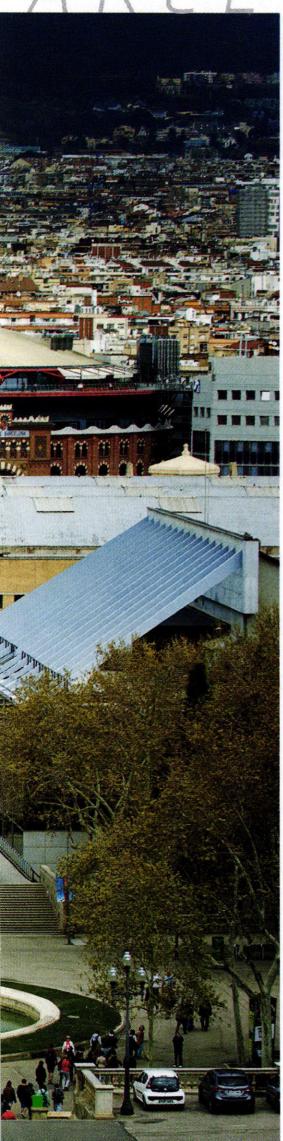
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BARCELONA · BARCELONA IN FOCUS

Twin Cities photographer Pete Sieger combs the Catalan capital for its most iconic and intriguing modern architecture



B

TEXT BY CHRISTOPHER HUDSON

For the casual architecture enthusiast, Barcelona architecture is synonymous with the work of Antoni Gaudí, leader of Catalan Modernism and architect of world landmarks including the Sagrada Família, Park Güell, Casa Batlló, and Casa Milà. But those who've traveled to this Mediterranean design mecca know that the city is also home to an expanding array of provocative contemporary buildings and structures by internationally celebrated designers. We at *Architecture Minnesota* got a vivid reminder of Barcelona's architectural daring when longtime photo contributor Pete Sieger and his wife Kathi returned from a two-week visit this past spring with a wealth of compelling imagery.

Equipped with only a DSLR, a few all-purpose lenses, and a carefully researched spreadsheet of destinations, Sieger crisscrossed the city by train and on foot, shooting more than 50 sites in 13 days. In seemingly every direction lay a marvel of design and engineering by a Pritzker Prize-winning architect, or an historic landmark reinvented with a light modern hand, as the following pages reveal.

HISTORICAL REFLECTION

Modern architects have found a number of dramatic yet respectful ways to expand revered historic buildings. Perhaps the purest approach is to reflect or display the original structures in glass. Helio Piñón and Albert Viaplana took this route when they helped convert a portion of the 1802 Casa de la Caritat almshouse into the **A** **Centre de Cultura Contemporània de Barcelona** (CCCB) in 1994. The architects filled in the open north end of the U-shaped complex with a 30-meter-high glass structure that, at the top, angles out into the center courtyard. "It does a marvelous job of mirroring the courtyard," says Sieger, "and if you stand in the right position you can actually get a reflection from out toward the harbor."

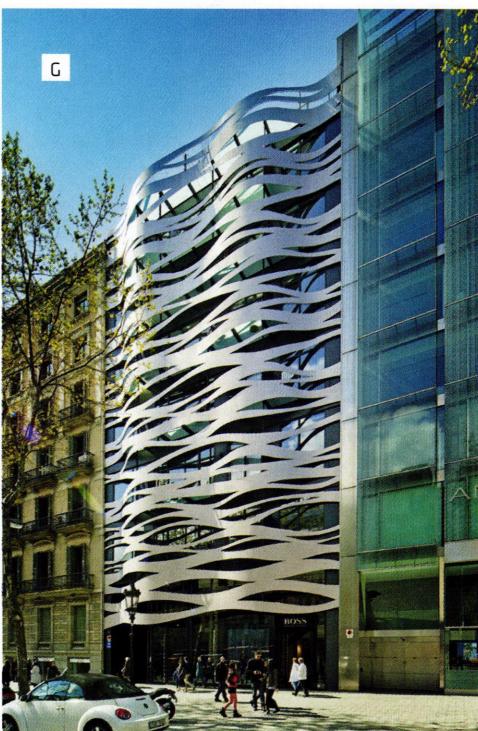
An equally stunning use of glass curtain wall can be found on one side of the 1908 **B** **Palau de la Música Catalana**, a richly ornamented concert hall by the legendary Lluís Domènech i Montaner. Named a UNESCO World Heritage Site in 1997, the Palau underwent renovation and minor expansion in the 1980s and again in the early 2000s, when the removal of a connected church afforded the opportunity for an integrated plaza. Architect Oscar Tusquets Blanca took advantage by lining the Palau's narrow, long-enclosed patio in uninterrupted glass. "When the sun is shining through the curtain wall and illuminates the original facade, you get a wonderful combination of reflection and transparency," says Sieger.



MODERN DAY

Sieger shot several 21st-century skyline stealers all in a single day. First up that morning was a train ride down to the suburb of L'Hospitalet de Llobregat and the 2010 **C** **Porta Fira Towers**, designed by 2013 Pritzker Prize-winner Toyo Ito and b720 Arquitectos. Conceived as a gateway to L'Hospitalet, the deep-red, free-form tower is a hotel, while its orthogonal counterpart houses offices. The two structures share a broad, irregularly shaped pedestal and reach the same height (110 meters). Says Sieger of the long walk from the station: "You can see the towers from a distance from all angles. There's a tremendous sense of anticipation as you approach."

The same can be said of the iconic **D** **Torre Agbar** in Barcelona's Poblenou neighborhood, a bullet-shaped high-rise completed in 2005 by Jean Nouvel (designer of Minneapolis' Guthrie Theater) and b720 Arquitectos. "Between it and the train station is a huge lawn, so it's a natural to shoot from a distance," says Sieger. "And then as you draw closer you begin to see the detail. The skin



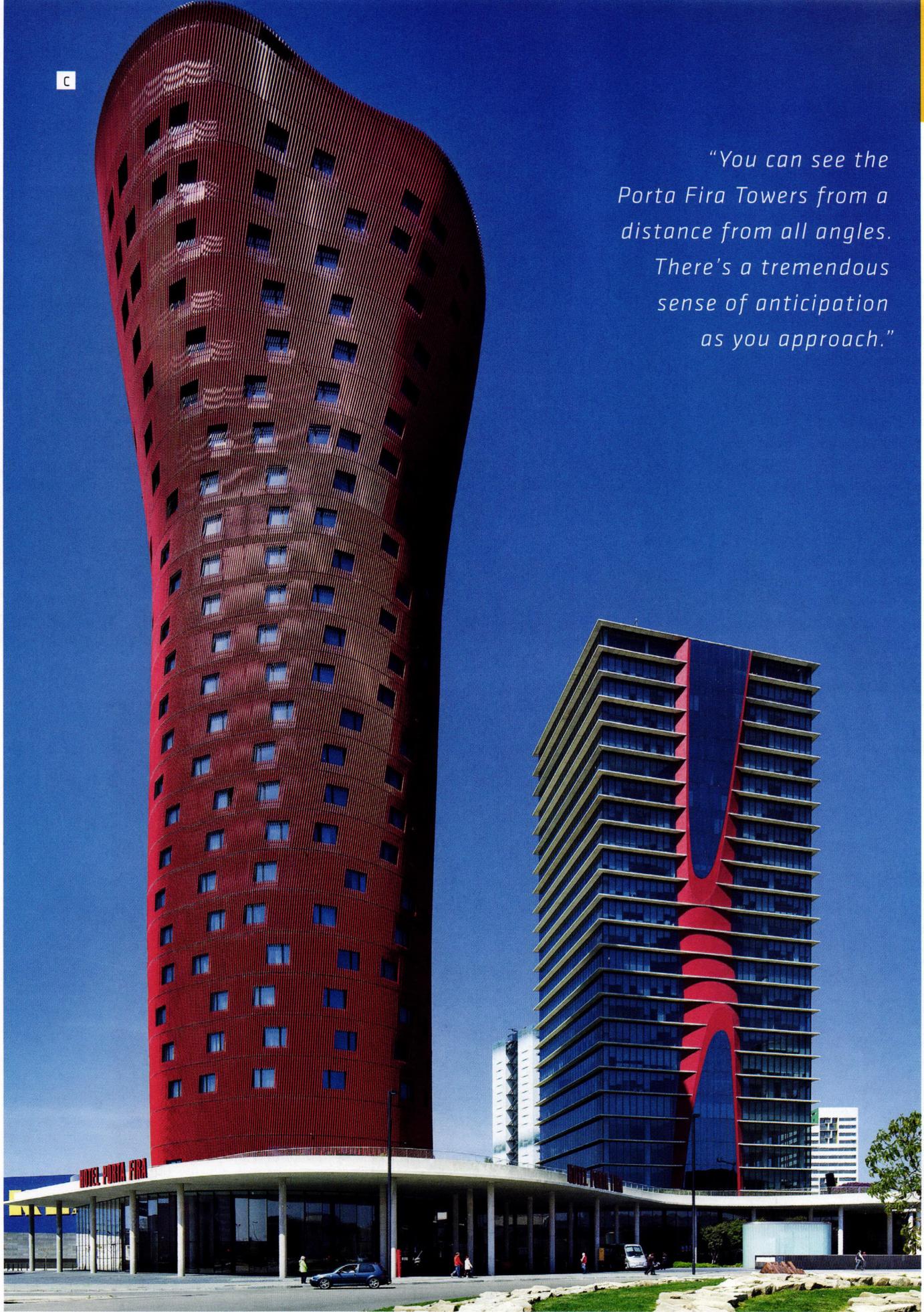
is so remarkable—it's like Florida jalousie windows to an extreme." Sieger's referring to the captivating interplay of the building's aluminum-and-glass outer case and the brightly colored metal panels wrapping the inner concrete structure.

Continuing northeast to the east end of Diagonal Avenue, Sieger arrived at two angular modern gems: the 2004 **E** **Edificio Fòrum/Museu Blau**, by Herzog and de Meuron (designers of the Walker Art Center expansion), and the 2011 **F** **Diagonal ZeroZero Telefónica Tower**, by EMBA. The former building is an equilateral triangle in plan, with each side stretching 180 meters. Rising costs and construction problems made it a lightning rod for criticism early on. In contrast, its diamond-shaped neighbor knives 110 meters into the sky with a latticed aluminum exterior and a 40-meter-high atrium lobby inside.

Back near his hotel in the Eixample, a district teeming with Gaudí landmarks, Sieger photographed Ito's 2009 **G** facade for **Suites Avenue Luxe**.



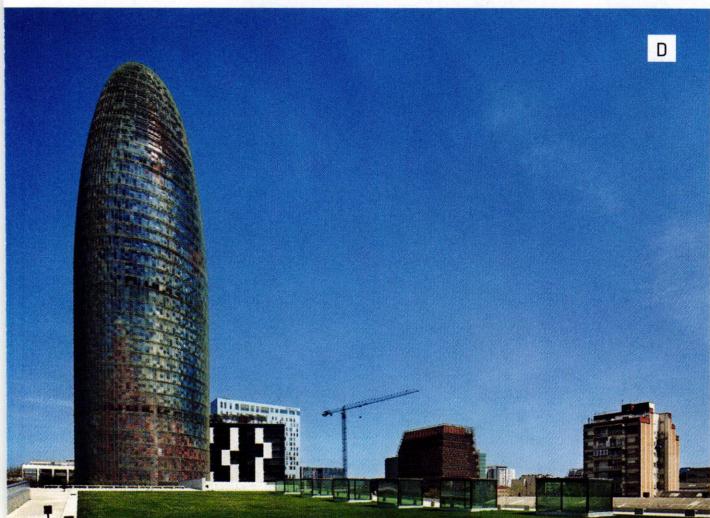
*"You can see the
Porta Fira Towers from a
distance from all angles.
There's a tremendous
sense of anticipation
as you approach."*



DESIGN DUO

"It was very, very quiet—I was taken with how few people were there that Monday morning," says Sieger of his arrival at Ludwig Mies van der Rohe's famed **H** **Barcelona Pavilion**. "A few of the patrons were obviously architecture students. They had cameras and were just crazy with it, as I was." Built to serve as the German Pavilion at the 1929 Barcelona International Exposition, the ultra-minimalist indoor-outdoor enclosure was radical for its time and hugely influential on the Modern movement. Marble, onyx, and travertine line the walls and floors, and Georg Kolbe's *Alba* ("Dawn") sculpture occupies the smaller of two pools. The pavilion was disassembled a year later, but Spanish architects used photographs and the original plans to reconstruct it in the 1980s.

Just across the street lies **I** **CaixaForum**, a 1911 textile factory converted into a cultural museum in 2002. The original building, designed by Josep Puig i Cadafalch, is distinguished by its artfully crenellated brickwork. Architect Arata Isozaki designed the museum's below-grade entry area in a modern manner that was clearly mindful of the neighboring Barcelona Pavilion. "What really attracted me there was Isozaki's triangular tree-like glass canopy over the new entrance," says Sieger. "Once we got into the museum itself and then up on the roof, I was amazed by the elaborate masonry work. The detail is just unbelievable."





“What really attracted me [at CaixaForum] was Isozaki’s triangular tree-like glass canopy over the new entrance.”



OLYMPIC FEATS

A stretch of waterfront straddling the Poblenou and Barceloneta neighborhoods was dramatically redeveloped for the 1992 Summer Olympics. The Olympic Village, as it's now known, is home to architect Frank Gehry's **J Peix**, a giant copper sculpture of a fish that's notable both for its sinuous form and for being the first of Gehry's projects to be modeled entirely in 3D, using software called CATIA. Viewed from the water, the sculpture foregrounds the 1994 **K Hotel Arts** by SOM's Bruce Graham. At a height of 154 meters, the high-tech high-rise shares the distinction of being Barcelona's tallest building with its office-tower neighbor, Torre Mapfre.

Just a block down the shore is the curiously arresting **L Barcelona Biomedical Research Park** (PRBB in Spanish), designed by Manel Brullet and Albert de Pineda and completed in 2006. A C-shaped building whose courtyard opens to the sea, this eco-friendly home to six research centers features a large solar array on the roof and an exterior screen of red-cedar louvers that protects interior spaces from the powerful summer sun.

“It rained fairly hard for much of our time in the Olympic Village,” Sieger recalls. “I was fortunate enough to shoot Hotel Arts and the Gehry sculpture before the heavy rain came, and Kathi held an umbrella overhead while I quickly photographed the Biomedical Research Building. When it really started coming down, we ducked into a makeshift beach shelter with a tent-like roof and plastic side curtains, and enjoyed a couple of cups of coffee.” **AMN**





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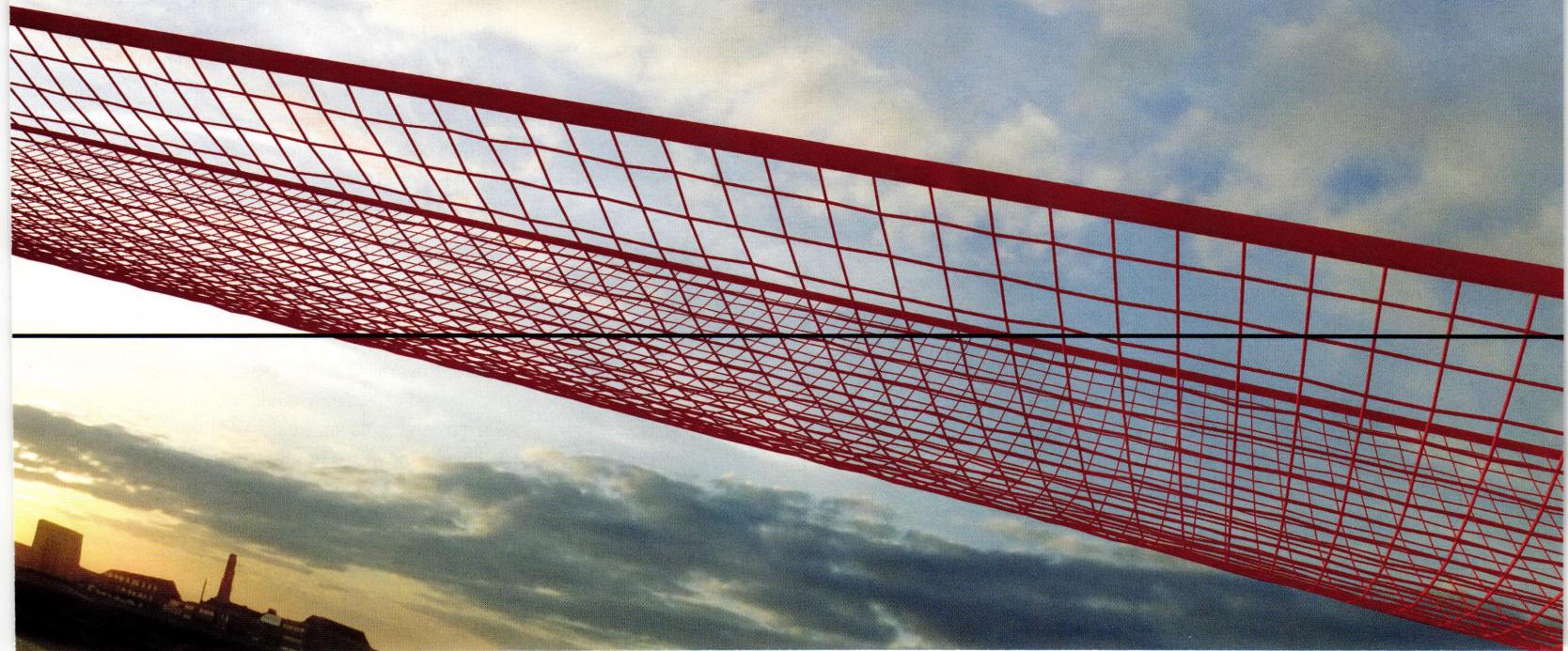
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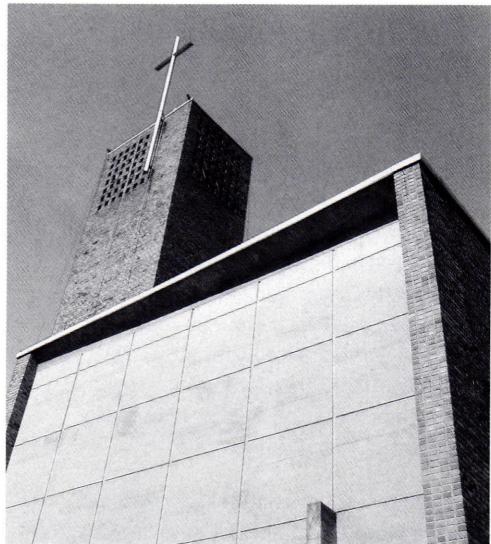
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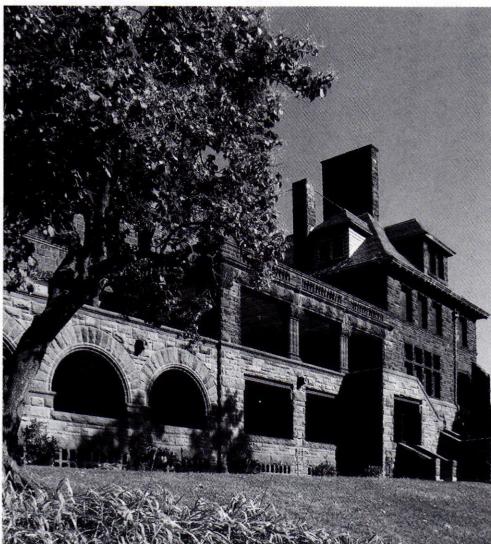
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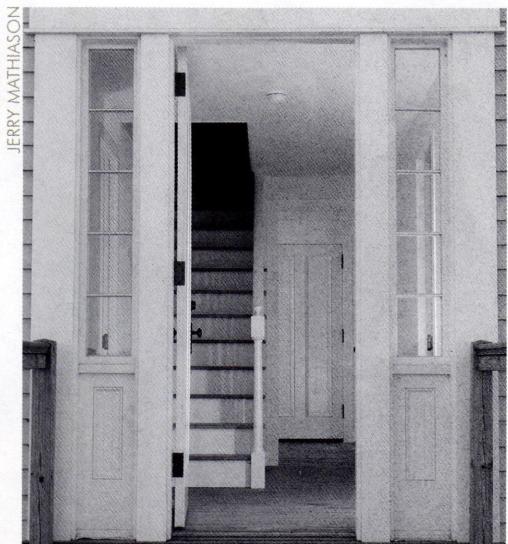
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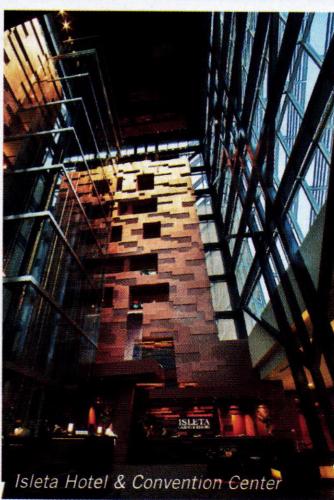
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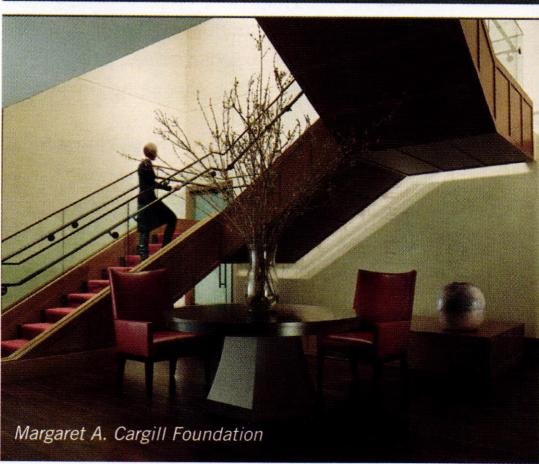
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Naval Maneuvers

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In Phase 3's revitalization of Building 14, the design team faced a unique challenge. Erected in 1904 as a three-walled metalsmith shop, the building had a metal shed added along its open wall at some indeterminate point in its history. After negotiations with preservation authorities, MSR was given the OK to tear the shed off and create a new facade for the open side: a two-story glass wall using a custom steel glazing assembly. The building now houses Urban Outfitters' IT group.

The architect-client team collaborates in 3D using a live SketchUp model, says Stowers; there are no PowerPoints in development meetings. Details are studied intensively; the main-entry stairway for the Free People building, for example, went through more than a dozen iterations. Hand-built models were used to refine how the handrail meets the guardrail and how the guardrail meets the treads.

That kind of attention brings results. Asked what, in hindsight, he'd do differently, the usually animated Ziel fell momentarily silent. "If I was going to do anything differently . . . I would . . . [long pause] I think we've damn near mastered it." **AMN**

Site Lines

<< continued from page 27

The local landscape also influenced the site plan, designed by Coen + Partners. "We became fascinated with the region's history of potato farming and quilting," says Shane Coen. "The mounds once used to irrigate potatoes inspired the sculptural berms that direct water on the site, while quilting patterns inspired our planting plan." The resulting weave of trees, berms, and rocky swales blurs the boundary between the secure facility and the extensive open space, which includes a new public park along the river.

A sort of surveillance and camouflage characterized the building delivery process as well. Funded by the federal government's economic stimulus in 2009, the project needed to become "shovel ready" quickly, so the GSA used a bridging process in which Julie Snow's team handed 35 percent design drawings over to a design/build team led by Robert Siegel Architects and J&J Contractors.

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R.T. Rybak: The Exit Interview

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the center of the neighborhood-design discussion than architects," he says, adding that among his most successful collaborations was the one with AIA Minneapolis' Great City Design Teams in 2007-08. The groups of volunteer architects and designers helped generate a transformative vision for Washington Avenue and held a number of weekend charrettes for neighborhoods with pressing design needs. "Nowadays, I'm really excited to go to a neighborhood meeting and see a roomful of architects," he says. "That's dramatically different from what it used to be."

The mayor remains coy about his future. But he's clear about one thing: He has no immediate plans to leave Minneapolis, and he definitely wants to continue shaping the environs of his home state. Among other things, he sits on the board that will oversee the expansion of the Mayo Clinic in Rochester.

"One of the things that was very tough about deciding not to run again was all the ideas I still have left," he says.

"Also," he adds with a wink, "I haven't said I'm not coming back." **AMN**

Site Lines

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"We knew we had to create an elastic design," says Julie Snow Architects principal Matthew Kreilich, AIA, "with some interior spaces only 10 percent designed and other parts, like the exterior skin, 100 percent." "It also helped," adds senior project architect Mary Springer, AIA, "that the GSA kept us on during the construction phase to ensure that it met our design intent."

Snow says that projects like this one show that architects need to know not only how to design beautiful, functional buildings, on time and within budget, but also how to navigate the political, cultural, economic, and ecological landscape. Good architecture has to work on all levels."

This one certainly does. Its mix of elegance and toughness, simplicity and complexity, and openness and control reflects the extraordinary and often contradictory character of this country. **AMN**



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Make or Brake

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engines that create the multifamily residential buildings and surrounding retail, parks, and amenities that simultaneously attract new residents to the city and “reweave the urban fabric” (a phrase coined by Minneapolis mayor R.T. Rybak’s Great City Design Teams in 2006). The density that results is what makes cities such as Paris, London, and New York so vibrant and dynamic.

Developers don’t work alone, of course. The task of rebuilding the city’s population also falls to city officials, architects, urban planners, neighborhood groups, capital markets, and myriad special interests. Balancing all of these agendas while also striving to create quality urban and architectural design requires patience and skill—not to mention thick skin—on the part of all participants.

BUILDING BLOCKS

The good news is that developers have already taken advantage of numerous opportunities to revitalize former industrial properties—in the fast-growing North Loop, for example—as high-density, amenity-rich residential communities. These adaptive reuse and historically sensitive infill projects have supplied the city with thousands of new units of transit-friendly housing, all without infringing on established single-family neighborhoods.

Former rail corridors, too, have proven to be rich terrain for urban developers. Minneapolis’ historic Mill District was a windswept-rail-yard-turned-surface-parking not so long ago; today, thanks to collaboration between city planners and private developers, it’s a destination neighborhood and cultural hotspot complete with green space and bike trails.

And speaking of bike paths, the Midtown Greenway—a long, partially sunken rail corridor creatively repurposed for cyclists, inline skaters, and runners—is the embodiment of the “build it and they will come” dictum. Completed in 2007 with the opening of the Martin Olav Sabo Bridge over busy Hiawatha Avenue, the popular thoroughfare has sparked the development of a number of high-profile apartment buildings along its Lyn-Lake and Uptown stretches, where dining, entertainment, and transit options abound.

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Make or Brake

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ECONOMIC SENSE AND SENSIBILITY

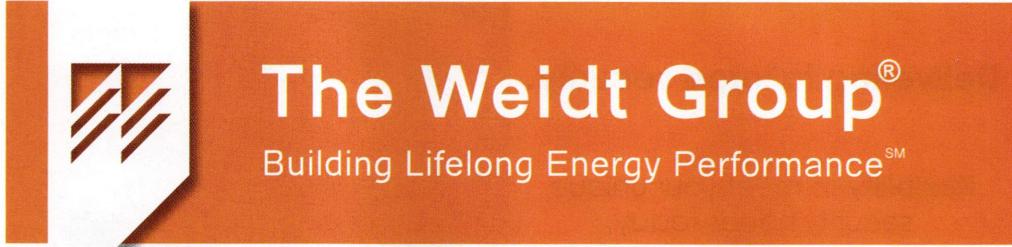
Most recent development has occurred in isolated sections in and near the downtown core, including along the Greenway. It's unlikely these neighborhoods alone will be able to absorb all of the targeted population increases. Farther out from the core, many neighborhood nodes and commercial streets that developed along popular streetcar lines are today pocked with empty lots, neglected storefronts, and outdated auto-oriented developments. Sites like these are ripe for redevelopment.

But in these locations proposals for new multifamily residential buildings are often met with resistance from neighborhood residents who are wary of the changes that intense development might bring. Developers and architects must also contend with the Midwestern sensibility that finds comfort in low-rise or horizontal buildings, as opposed to tall ones that offer greater density and a smaller, more sustainable footprint. Many of the initial proposals have to be scaled back to win the support of neighborhood groups, often to the point where they no longer make economic sense.

If city leaders are serious about meeting their ambitious population goal and improving public transit, then they'll need to find a way to help developers and concerned citizens work together to revitalize the city's workhorse neighborhoods with appropriate high-density developments. Architects can also play an important role in these challenging negotiations, because good urban and architectural design can often address the needs of both developers and neighboring residents and business owners.

THE FUTURE

The reversal of urban flight is happening, and risk-taking developers—and architects who welcome the challenge of mediating between them, the City, and various stakeholders—are boldly moving back to the future when it comes to building and rebuilding urban neighborhoods. In the aftermath of the subprime mortgage crisis, as more Baby Boomers become empty-nesters, gas prices continue over the \$3 mark, and Millennials (and those after them) gravitate toward their fellow cultural creatives and to entertainment options in the city, the population of Minneapolis will continue to grow. Will we be ready? **AMN**



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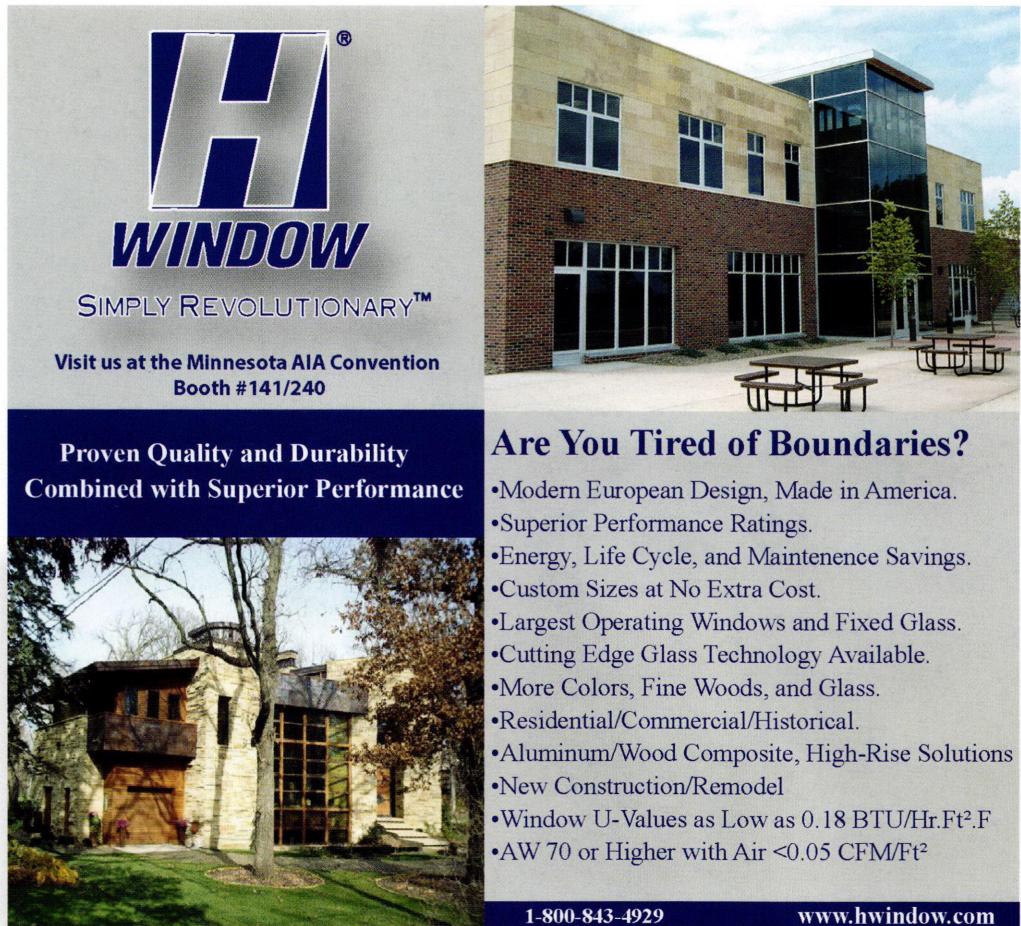
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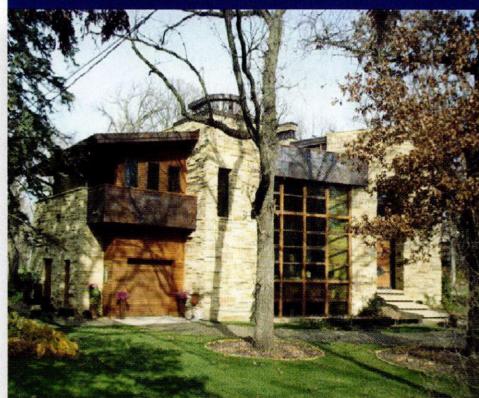
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Group Practice

<< continued from page 20

Outstanding Firm Awards, and it recently launched its own leadership program, which provides leadership training to 16 people each year.

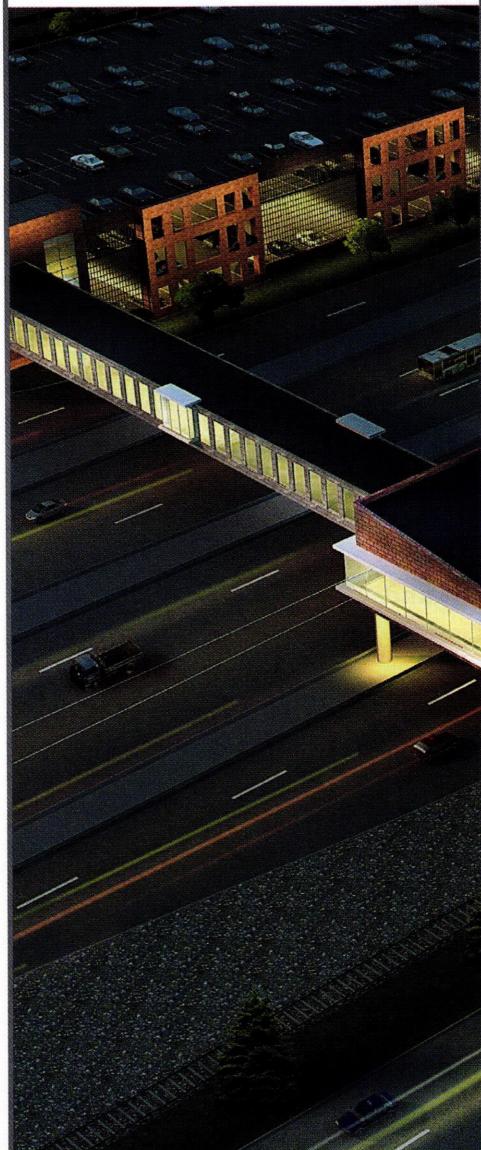
Equally impressive is the firm's commitment to achieving stable growth. While many architecture firms struggled through the recent recession, Cunningham Group was busy designing the corporate campus for a fast-growing software company in Wisconsin, a large housing project in Hollywood, casinos and hotels in the Gulf Coast, a high school in Wyoming, a water park in Korea, and a resort and a portion of a city of 600,000 in China. "Architecture ebbs and flows," says Dufault. "We work hard to balance that."

Cunningham Group knows that the future is global. Its specialty in entertainment design, which began in 1991 with Grand Casino Mille Lacs, has propelled the firm to California and on to Asia and the Middle East. "We were being interviewed by Universal Studios in 1996, and they said they'd never hire a firm from Minneapolis," says Cunningham. "So we did our research and found a great firm to partner with—and ultimately acquire—in Los Angeles." Currently, Cunningham Group has more than 20 employees working as an integral part of the Walt Disney Imagineering team on a variety of projects in Anaheim, Orlando, and Asia. Universal Studios, Paramount Parks, Legoland, and Lotte World in Seoul are also longtime clients.

So, when the firm invited the big theme-park entertainment companies to sit down together in 2008 to discuss ways to make theme parks more sustainable, they all came. "They eyed each other warily at first," Cunningham recalls. "But after that meeting they were all interested in talking to one another about sustainability. Over the next five years, TESS evolved into a forum where industry leaders share what they've learned about the sustainable design and operations of leisure and entertainment destinations."

This year, Cunningham Group is taking TESS to China, the fastest-growing leisure and entertainment market in the world. It's yet another example of Cunningham Group architects operating in service to society. **AMN**

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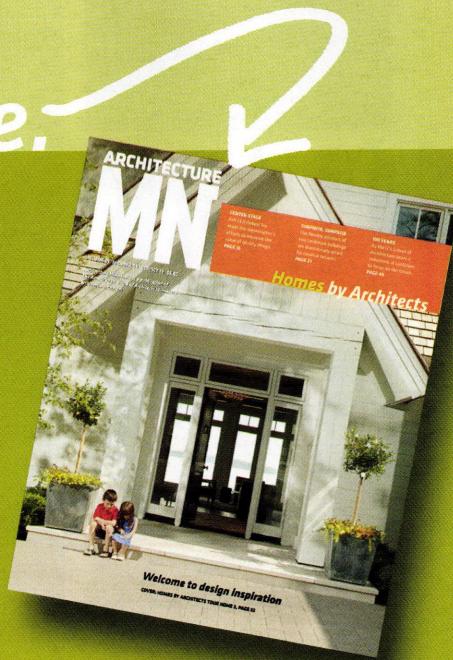
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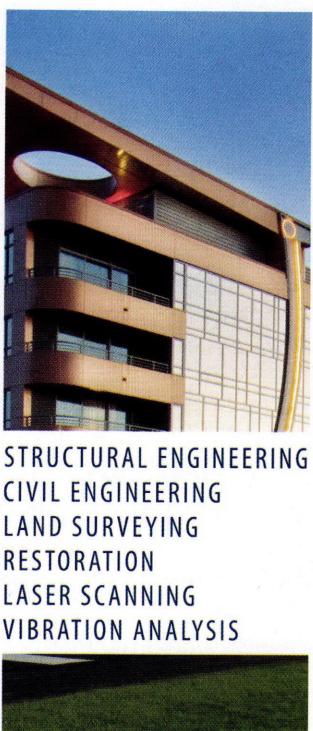
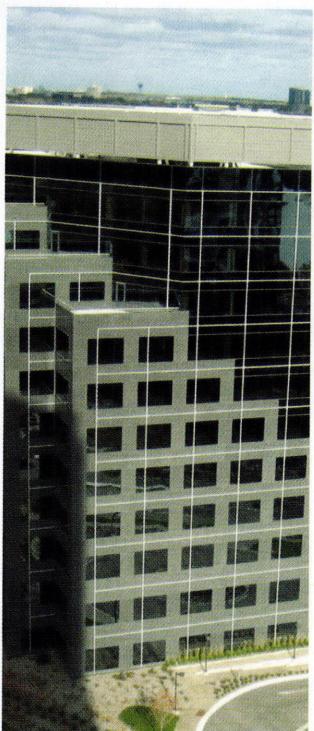
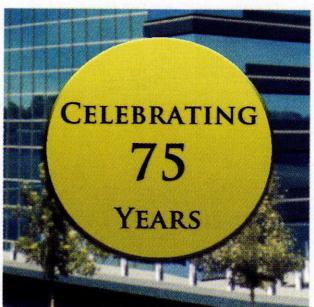
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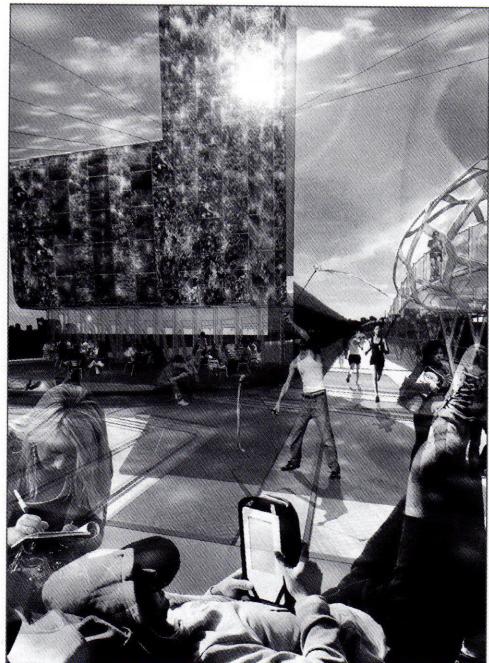


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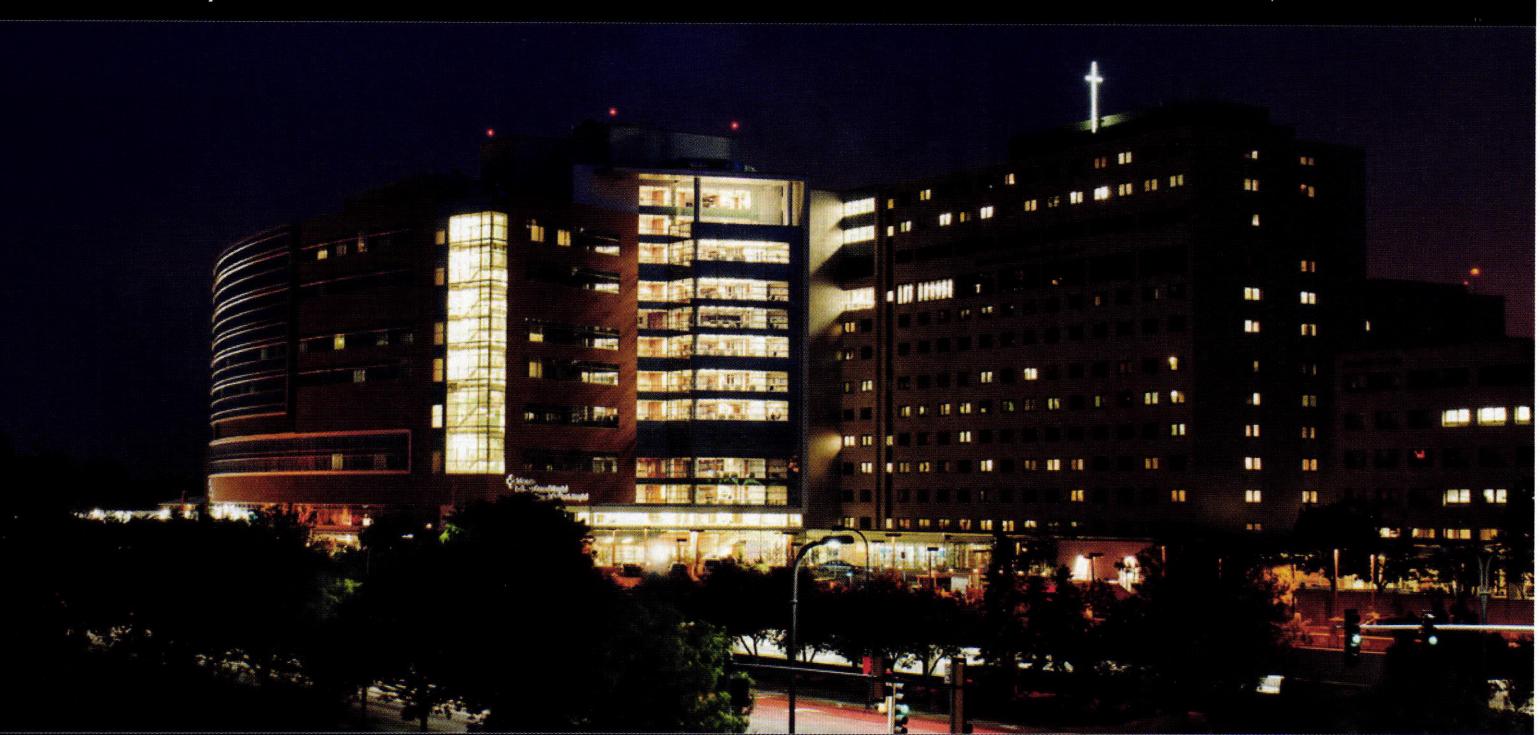
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<< continued from page 37

can easily be moved into the building. "We put some of the cleaner, 'quieter' disciplines upstairs, like bookmaking and digital media," says project designer Steven Dwyer, AIA.

"These days, a visual arts building is a lot like a science building in terms of the systems and air exchanges."

Even so, artists are very different from scientists. They thrive in creative environments. The HGA team instinctually understood that: Ahles is also a photographer, Kraling a printmaker, and Dwyer a musician. So Bedford isn't just about efficient use of space and fresh air; it's also about light and water (a shimmering pool lies just outside the lofty student gallery).

"It's a very emotional space. You actually feel a sort of sadness when you leave the building, because there's something so wonderful about the light and the quality of the studios," says Dwyer. "Instructors love it—they've told us it changes how they teach and how their students work. To me, that is the heart of the thing, the real success of the project." **AMN**



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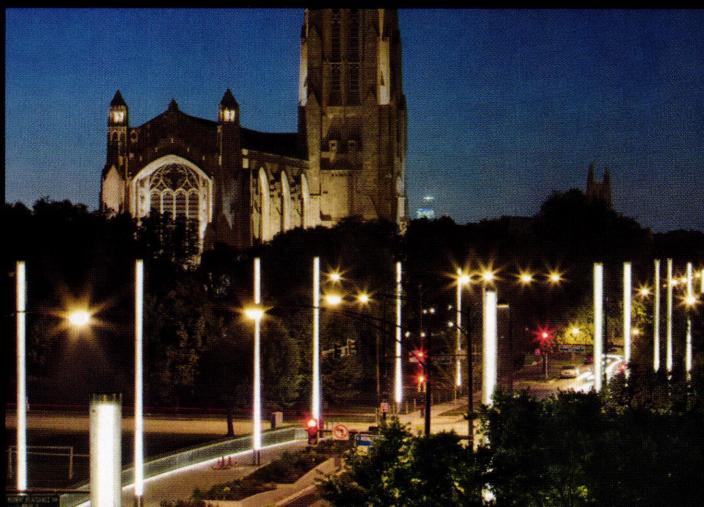
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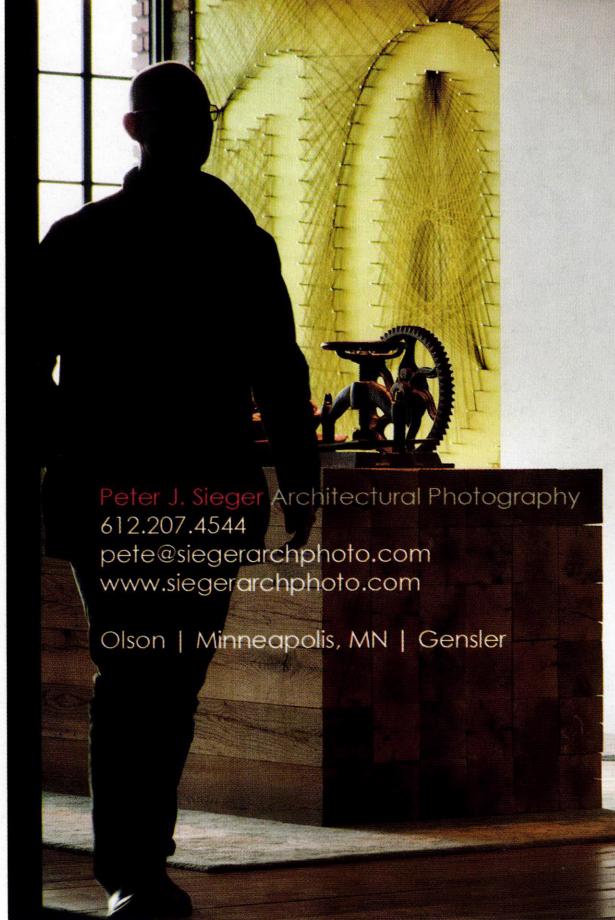


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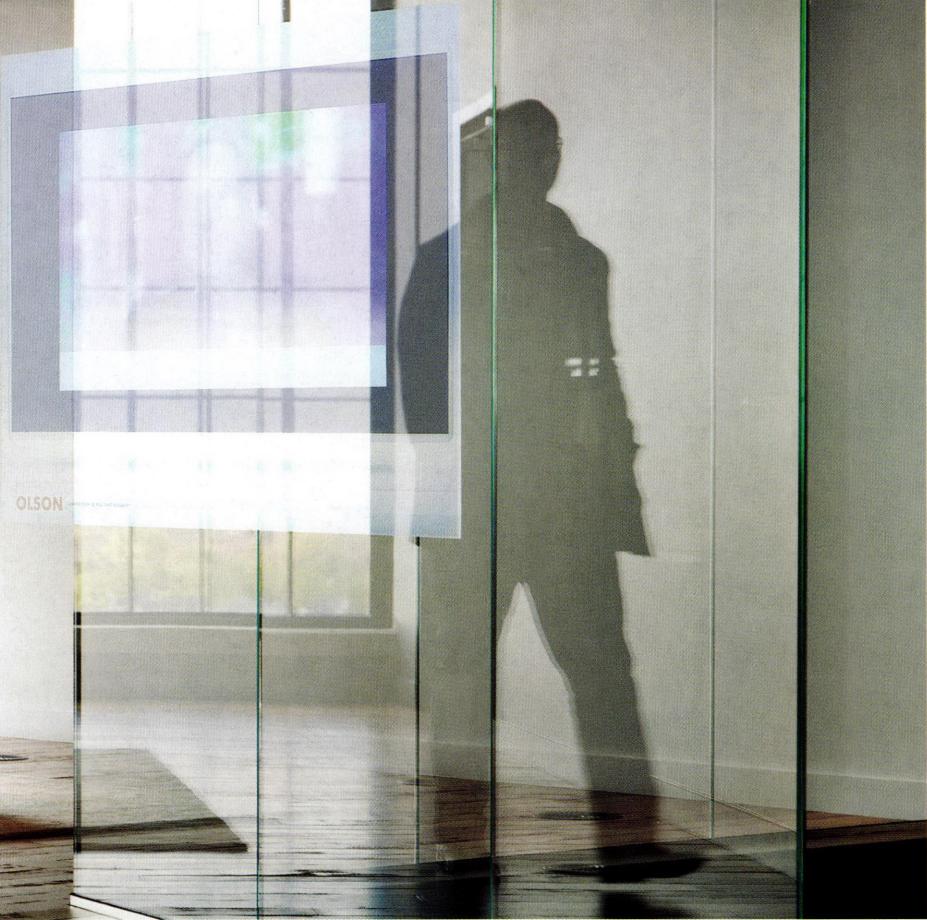
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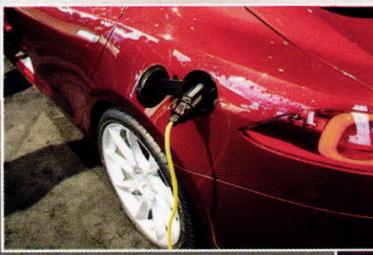


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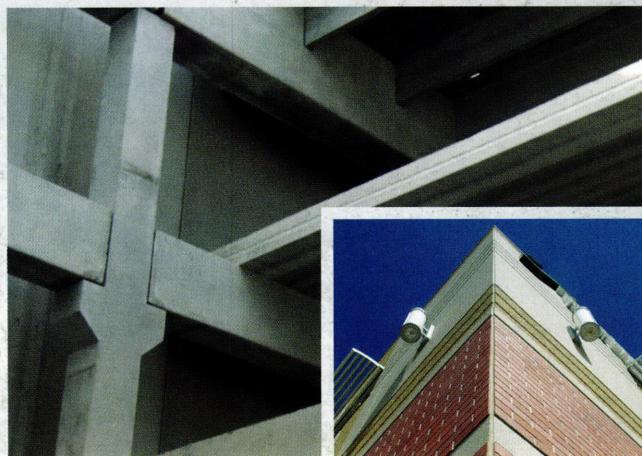
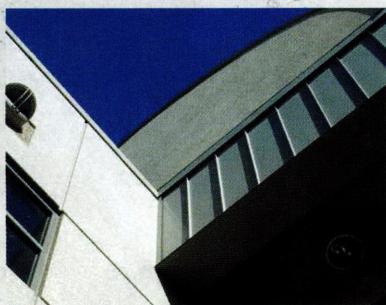


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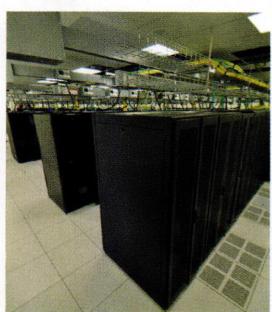
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Donlar Construction provides superior General Contracting, Construction Management, and Design-Build services to both private and public clients, specializing in educational, medical, religious, municipal, retail and industrial construction. Donlar employs 125 dedicated employees including skilled field personnel providing project supervision, carpentry, demolition and concrete. Incorporated in 1972, Donlar has earned its sterling reputation for quality construction and dependable service through honesty, integrity and excellence.

Representative Projects

Prairie Ridge Hospital and Health Services, Elbow Lake, MN; National Hockey and Event Center Addition/Renovation, SCSU, St. Cloud, MN; Pequot Lakes Schools Additions and Renovations, Pequot Lakes, MN; Minnesota Governor's Residence Renovation, St. Paul, MN; First United Methodist Church, Sartell, MN; Diocese of New Ulm, New Pastoral Center, New Ulm, MN; Emergency Vehicle Operations Course, Camp Ripley, Little Falls, MN

DORAN COMPANIES
CONSTRUCTIONDORAN COMPANIES
CONSTRUCTION

7803 Glenroy Road
Bloomington, MN 55439
Tel: (952) 288-2037
Fax: (952) 288-2001
Email: christy@dorancompanies.com
www.dorancompanies.com
Year Established: 2007
Total in MN Office: 35
Contact: Christy Lewis, (952) 288-2037

Company Principals

Kelly Doran, Principal

Doran Construction is one of the fastest growing construction companies in the upper Midwest, a Minnesota-based building contractor of commercial mixed use and multifamily residential projects. Our extremely high standards for design, aesthetics, and construction, have resulted in an impressive record of recognition. Quality service and customer loyalty is our long-term strategy for success. Doran Construction's services include: General Contractor, Construction Management, Pre-Construction Services, Build to Suit & Design Build.

Representative Projects

The Be@Calhoun Greenway, Minneapolis, MN; CVS, St. Cloud, MN; The Edge, Minneapolis, MN; Menards, Richfield, MN; Quarry Ridge, Rochester, MN; Bluestone, Duluth, MN; Mill & Main Phase 1, Minneapolis, MN; Park Dental, Various MN Locations

JE DUNN CONSTRUCTION

JE DUNN®
CONSTRUCTION

800 Washington Avenue North, Ste. 600
Minneapolis, MN 55401
Tel: (952) 830-9000
Fax: (952) 830-1365
Email: Geoff.Glueckstein@jedunn.com
www.jedunn.com
Year Established: 1924
Total in MN Office: 68
Other Offices: Atlanta, GA; Augusta, GA; Austin, TX; Charlotte, NC; Colorado Springs, CO; Dallas, TX; Denver, CO; Des Moines, IA; Houston, TX; Kansas City, MO; Nashville, TN; Oklahoma City, OK; Omaha, NE; Phoenix, AZ; Portland, OR; Savannah, GA; Springfield, MO; Topeka, KS; Williston, ND
Contact: Geoff Glueckstein

Company Principals

Geoff Glueckstein, Sr VP/General Manager
Ken Styrlund, Sr VP - General Construction
Todd Schilling, VP - North Dakota
Jeff Callinan, VP - General Construction
Bill Igel, VP - Healthcare
Vital Brouillard, VP - Preconstruction
Patrick McEvoy, Director of Field Operations

Founded in 1924, JE Dunn provides comprehensive construction services, from preconstruction through commissioning. Our centers of excellence include civic, cultural, educational, healthcare, historic, workplace, and science & technology environments. Delivering unparalleled quality, we specialize in general contracting, construction management, design-build, and integrated and collaborative project delivery. JE Dunn is a trendsetter in our use of construction technology, leveraging Building Information Modeling and process innovations to exceed our clients' and partners' expectations.

Representative Projects

U of MN, Recreation Center Expansion, Minneapolis, MN; MN State Capitol Restoration, St. Paul, MN; Weisman Art Museum Expansion, Minneapolis, MN; North Education Center, New Hope, MN; CHI, Mercy Medical Center Birthing Center, Williston, ND; Williston Area Recreation Center, Williston, ND; U of MN, Northrop Auditorium Renovation, Minneapolis, MN; Cathedral of St. Paul, Organ Replacement, St. Paul, MN

FRANA COMPANIES INC.



633 2nd Avenue S
Hopkins, MN 55343

Tel: (952) 935-8600
Fax: (952) 935-8644

FRANA
companies

Email: adonnino@frana.com

www.frana.com

Year Established: 1977

Contact: Allie Donnino

Company Principals

Peter Donnino, President
Mike Benedict, Executive Vice President
Mitch Osterholt, VP - Senior Housing
Mike Tuomi, General Superintendent

Founded in 1977, Frana Companies Inc. is a recognized leader in the multi-family housing and commercial construction industry, specializing in market rate and affordable apartments, student housing, townhomes, condominiums and cooperatives, renovations, and senior living and healthcare communities. We practice innovative craftsmanship to provide our clients with the best possible results.

Representative Projects

Dock Street Apartments, Minneapolis, MN; Soo Line Apartments, Minneapolis, MN; Covington, Bloomington, MN; Lime Apartments, Minneapolis, MN; The Waters of 50th, Minneapolis, MN; Adagio & Medley Row, St. Louis Park, MN; The Waters Senior Living, Edina, MN; Longfellow Station, Minneapolis, MN

GRAHAM CONSTRUCTION
SERVICES, INC.

GRAHAM

2995 Lone Oak Circle, Suite 1

Eagan, MN 55121

Tel: (651) 687-0648

Fax: (651) 687-0947

Email: alliez@grahamus.com

www.grahamus.com

Year Established: 1926

Other Offices: In the US: Omaha, NE; Seattle, WA; Spokane, WA.

In Canada: Calgary, AB; Edmonton, AB; Kelowna, BC; Regina, SK; Saskatoon, SK; Toronto, ON; Vancouver, BC; Winnipeg, MB

Contact: Scott Fowler, (651) 687-0648

Company Principals

Scott Fowler, District Manager
Brian Goudge, Operations Manager
Patrick Sims, Senior Project Manager
Matt Buggi, Senior Project Manager
Jay Curry, General Superintendent
Mike Johnson, Chief Estimator
Mike Maki, Senior Estimator
Allie Zeman, Business Development Manager

Graham is an employee-owned contractor founded on commitment, integrity and reliability. With over 80 years of experience and annual revenues exceeding \$2.1 billion, we are one of the industry's leading contractors. Graham covers the entire construction life cycle and every contracting mode: general contracting, CM/GC, project management, design-build, design-bid-build, integrated project delivery, turnkey solutions, renovations/upgrades, Public-Private Partnerships (P3s), commissioning and post-construction management.

Representative Projects

Minot Air Force Base FY12 (168 room) Dormitory, Minot, ND; University of Minnesota Civil Engineering Building Remediation, Minneapolis, MN; University of Minnesota Mod 37 Elevator, Minneapolis, MN; University of Minnesota Smith and Murphy Hall Waterproofing, Minneapolis, MN; University of Minnesota Borlaug Hall Remodel, Minneapolis, MN; Alegent Health Capital Improvement, Omaha, NE; Madison County Memorial Hospital, Winterset, IA; Butler County Hospital, David City, NE

KNUTSON CONSTRUCTION



5500 Wayzata Boulevard, Suite 300
Minneapolis, MN 55416
Tel: (763) 546-1400
Fax: (763) 546-2226
Email: dfoley@knutsonconstruction.com
www.knutsonconstruction.com
Year Established: 1911
Other Offices: Rochester, MN; Cedar Rapids, IA; Iowa City, IA
Contact: Dave Foley

Company Principals

Steve Curry, President & CEO
Dave Basty, Executive VP MN Operations
Melissa Kuchenmeister, CFO
Dave Foley, VP Minneapolis Operations
Brad Johnson, General Manager/VP Iowa

You have dreams-we know how to make them real. We're in awe of what you do-create a vision out of mere space. And right alongside you, we see the possibilities. Knutson Construction provides clients with preconstruction, design/build, general contracting, and construction management services. With experience in web-based project management, Virtual Design Construction, LEED certification, and Lean Construction we will make sure to be true partners every step of the way.

Representative Projects

The Interchange, Minneapolis, MN; The Mother Baby Center, Minneapolis, MN; Syngenta Expansion, Phillips, NE; Mayo-Richard O. Jacobson Building, Rochester, MN; St. Paul College Parking Ramp, St. Paul, MN; UTC Aerospace, Burnsville, MN; Mayo Clinic Radiation Therapy Facility, Northfield, MN; Hazelden Center for Youth & Families, Plymouth, MN

KRAUS-ANDERSON CONSTRUCTION COMPANY

KRAUS-ANDERSON[®]
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525 South 8th Street
Minneapolis, MN 55404
Tel: (612) 332-7281
Fax: (612) 332-0217
Email: john.campobasso@krausanderson.com
www.krausanderson.com
Year Established: 1987
Total in MN Office: 382
Other Offices: Circle Pines, MN; Bemidji, MN; Duluth, MN; Rochester, MN; Madison, WI; Minot, ND
Contact: John Campobasso

Company Principals

Al Gerhardt, Chief Operating Officer
Rich Jacobson, Sr. VP
Mark Coudron, Sr. VP
Craig Francois, VP Director of Operations
Terry Hart, VP Director of Operations
Jeff Isakka, VP Director of Operations
Bob Fitzgerald, Director of Operations
Nick Leimer, Director of Operations

We provide comprehensive construction management services to our clients throughout the United States. Our focus is on early planning and collaboration with the entire project team to maximize value to our clients.

Representative Projects

Regions Mental Health Facility, St. Paul, MN; Duluth International Airport Terminal, Duluth, MN; Uline Distribution Facility, Hudson, WI; Alexandria High School, Alexandria, MN; 430 Oak Grove Apt., Minneapolis, MN; Sanford Orthopedic and Sports Medicine, Bemidji, MN; Cabela's, Green Bay, WI; Good Samaritan Senior Housing, International Falls, MN

MCGOUGH



2737 Fairview Avenue N
St. Paul, MN 55113
Tel: (651) 633-5050
Fax: (651) 633-5673

Email: ctantholt@mcgough.com

www.mcgough.com

Other Offices: Rochester, MN; St. Cloud, MN; Phoenix, AZ

Contact: Cheryl Tantholt

Company Principals

Tom McGough Jr., President
Bake Baker, Executive Vice President
Mike Hangge, Executive Vice President
Tim McGough, Executive Vice President
Tom Nonnemacher, Executive Vice President
John Pfeifer, Executive Vice President
Brad Wood, Executive Vice President
Mark Brown, Director of Field Operations

McGough was incorporated in 1956 as a general construction firm offering services to the commercial market. Today, with offices in St. Paul, Rochester and St. Cloud, Minnesota, and Phoenix, Arizona, the company delivers general contractor, design-build and construction management projects throughout the Midwest, Southwest and other selected regions of the country. Market segments include office, manufacturing, mission-critical, health care, education and worship. Additional services are offered in the areas of strategic facility planning, development and facility management.

Representative Projects

Breck School, Minneapolis, MN; CentraCare St. Cloud Hospital, St. Cloud, MN; Emerson, Eden Prairie, MN; Macalester College, St. Paul, MN; Medtronic, Santa Ana, CA; Ordway Center, St. Paul, MN; St. Jude Medical, Plymouth, MN; United Hospital, St. Paul, MN

MORTENSON CONSTRUCTION



700 Meadow Lane North
Minneapolis, MN 55422
Tel: (763) 522-2100
Email: ken.sorensen@mortenson.com
www.mortenson.com
Year Established: 1954
Total in MN Office: 425
Other Offices: Chicago, Seattle, Phoenix, Milwaukee, Toronto, Shanghai
Contact: Ken Sorensen, Vice President, (763) 287-5326

Company Principals

M. A. Mortenson, Jr., Chairman
Thomas Cunkel, CEO
David Mortenson, President
Paul Cossette, Senior Vice President
Ken Sorensen, Vice President
Kendall Griffith, VP, Director of Operations
Dan Mehls, VP, Project Development

Mortenson Construction, established in 1954, is a Minneapolis-based, family-owned organization. We have grown to more than 2,000 team members with project operations in 48 states and select international locations. As one of the largest contractors in Minnesota, our average project size is \$10 million and more than 80% of our business is with repeat customers. We offer customer-centric services in construction management at risk, general contracting, program management, design-build, project development and turnkey development.

Representative Projects

U of M Cancer and Cardiovascular Research Facility, Minneapolis, MN; Allina WestHealth Emergency Department Addition, Plymouth, MN; Lakewood Cemetery Garden Mausoleum, Minneapolis, MN; Orchestra Hall Renovation, Minneapolis, MN; Union Depot, St. Paul, MN; Radisson Blu at Mall of America, Bloomington, MN; Minneapolis Public Schools John B. Davis Education & Service Center, Minneapolis, MN; U of M Physicians and Nanotechnology Building, Minneapolis, MN

PCL CONSTRUCTION

12200 Nicollet Avenue South
Burnsville, MN 55337
Tel: (952) 882-9600
Fax: (952) 882-9900
Email: jkjensovold@pcl.com
www.pcl.com
Year Established: 1906
Total IN MN Office: 175
Other Offices: Atlanta, Bakersfield, Calgary, Denver, Edmonton, Halifax, Hawaii, Houston, Los Angeles, Melbourne (Au.), Orlando, Ottawa, Phoenix, Raleigh, Regina, San Diego, Saskatoon, Seattle, Tampa, Toronto, Vancouver, Winnipeg
Contact: John Jensovold

Company Principals

Don Fromme, VP & District Manager
John Jensovold, Director Project Development.
Michael Headrick, Operations Manager
Dan Ilten, Design-Build Director
Heidi Wherland, Finance & Admin Manager
Trent Johnson, Preconstruction Manager
Jeff Krick, Chief Estimator
Paris Otremba, Human Resources Manager

PCL is a North American leader in the construction of buildings, industrial and civil infrastructure projects. Most of PCL's work in the Upper Midwest focuses on commercial buildings of nearly every type, often delivered in a construction manager at-risk or design-build format. PCL specializes in active participation with design teams early in the design process to arrive at best value construction solutions for clients.

Representative Projects

Mystic Lake Casino gaming floor renovation, Prior Lake, MN; Summit Brewing production expansion, St. Paul, MN; Carleton College Evans Hall historic renovation, Northfield, MN; Millennium Hotel renovation, Minneapolis, MN; Bayer HealthCare medical product manufacturing, Coon Rapids, MN; 3M Corporate Headquarters renovation, Maplewood, MN; University of Minnesota Siebert Field, Minneapolis, MN; Uponor manufacturing phase 5, Apple Valley, MN

RJM CONSTRUCTION

701 Washington Avenue N, Ste. 600
Minneapolis, MN 55401
Tel: (952) 837-8600
Fax: (952) 832-9600
Email: bruce.halbasch@rjmconstruction.com
www.rjmconstruction.com
Year Established: 1981
Total in MN Office: 120
Other Offices: Phoenix, AZ and Denver, CO
Contact: Bruce Halbasch

Company Principals

Bob Jossart, President
Joe Maddy, Chief Operating Officer
Brian Recker, Senior Vice President
Bruce Halbasch, VP of Corporate Development
Ted Beckman, Chief Estimator
Gary Meggison, Vice President
Boe Bergeson, Vice President

RJM Construction delivers on clients' vision in ground up construction, interior remodeling and long-term project planning. Our success has always relied on strategic partnerships, so clients can expect us to be collaborative and responsive throughout all phases of the building process. - Pre-Construction - General Contracting - Construction Management - Design/Build

Representative Projects

Hmong Academy, St. Paul, MN; C.H. Robinson Eden Bluff III, Eden Prairie, MN; Methodist Hospital 3W Birthing Center, St. Louis Park, MN; Ridgeview Two Twelve Medical Center North Addition, Waconia, MN; City of Medina Public Works and Police Station, Medina, MN; Northwestern Building, Minneapolis, MN; Hornet's Nest - Braemar Ice Arena, Edina, MN; Loose-Wiles Building Renovation, Minneapolis, MN

SHAW CONSTRUCTION, INC.

7685 Corporate Way
Eden Prairie, MN 55344
Tel: (952) 937-8214
Fax: (952) 934-9433
Email: jshaw@shawconstruct.com
www.shawconstruct.com
Established 1977
Contact: John N. Shaw (Jack), (952) 937-8214

Company Principals

John N. Shaw (Jack), President
Earl Gebauer, VP Construction
James Swedenborg, CFO

Shaw Construction, Inc. is a Design/Build General Contractor successfully providing new construction, additions, tenant improvements and unique construction within the commercial, light industrial manufacturing and retail construction markets. Through its construction services and products, Shaw Construction, Inc. has developed long-lasting relationships with owners, developers, architects, and engineers throughout the Upper Midwest.

Representative Projects

Signature Concepts, warehouse addition, Minnetonka, MN; Pacific Street, cantilevered wall repair, Minneapolis, MN; Wings Financial Credit Union, design/build, Woodbury, MN; Westwood Professional Services, tenant improvements, Eden Prairie, MN; Simon Systems, remodel, Chaska, MN; Allied Waste, CNG fueling building modifications, Eden Prairie, MN; Clearwater LIBARE Distillery, design/build, Waconia, MN

SHAW-LUNDQUIST ASSOCIATES, INC.**SHAW-LUNDQUIST ASSOCIATES, INC.**

2757 West Service Road
Saint Paul, MN 55121
Tel: (651) 454-0670
Fax: (651) 454-7982
Email: nklonowski@shawlundquist.com
wwwshawlundquist.com
Year Established: 1974
Other Office: Las Vegas, NV
Contact: Holden Hsiao

Company Principals

Hoyt Hsiao, President and CEO
Holden Hsiao, Vice President
Thomas Meyers, Vice President
Pat Cruikshank, Vice President

For 40 years you've been dreaming it, we've been building it. We are a leading General Contractor in the Midwest and Southwest Regions with a reputation built on integrity and quality. We have experience in almost every building type, from airports to coffee shops, department stores to zoos. Our team promotes innovative thinking, and a dedication to LEED and Sustainable Construction. We proudly offer: General Construction + Construction Management at Risk + Agency Construction Management + Design-Build & Design-Assist

Representative Projects

Lofts at Farmers Market, St. Paul, MN; US Bank, Minneapolis, MN; Embassy Suites, Brooklyn Center, MN; Jim Lupient Water Park, Minneapolis, MN; Brookdale Regional Library and Government Center, Brooklyn Center, MN; MGM, Las Vegas, NV; Como Park Visitor Education Resource Center, Saint Paul, MN; Mississippi Market Natural Foods Co-op, Saint Paul, MN

SHINGOBE BUILDERS, INC.



669 N. Medina Street
Loretto, MN 55357
Tel: (763) 479-1300
Fax: (763) 479-3267
Email: echristensen@shingobee.com
www.shingobee.com
Year Established: 1980
Total in MN Office: 50
Other Offices: St. Cloud, MN; Williston, ND
Contact: Elliot Christensen, (763) 479-5634

Company Principals

Keith J. McDonald, President/CEO
Nancy A. Samson, CPA, Chief Financial Officer
Anthony T. Godlewski, Vice President
Jon C. Fahning, VP-Real Estate Development

Shingobee is a nationally-acclaimed commercial construction and development company providing general contracting, project management, and real estate development since 1980. From three offices in Minnesota and North Dakota, we serve hospitality, financial, retail, restaurant, office, industrial, and data / telecommunications clients throughout the upper Midwest. Shingobee has built an award-winning reputation for quality construction and innovative management. The Cornerstones of Shingobee's business are Honesty, Integrity, and Trust.

Representative Projects

Sky Dancer Casino & Hotel, Belcourt, ND; Granite Community Bank, Cold Spring, MN; Holiday Stationstores, MN and ND Locations; Xcel Energy Service Center, Montrose, MN; Southtown Office Park Renovation, Bloomington, MN; CenturyLink Building Restoration, Minneapolis, MN; Olive Garden Restaurant, Baxter, MN; Auburn Meadows Assisted Living, Waconia, MN

WATSON-FORSBERG CO.

6465 Wayzata Boulevard, Suite 100
Minneapolis, MN 55426
Tel: (952) 544-7761
Fax: (952) 544-1826
Email: cindyh@watson-forsberg.com
www.watson-forsberg.com
Established 1965
Total in MN office: 35
Contact: Dale Forsberg, (952) 544-7761

Company Principals

Dale Forsberg, President
Gary Heppelmann, Vice President
Mike Ashmore, Vice President
David Forsberg, Sec./Treasurer
Donna Schlick, Controller
Dave Carlson, Senior Project Manager

Watson-Forsberg builds and remodels: commercial, multi-family, retail, religious, educational, hospitality, medical and industrial. New Construction projects and renovation, from \$10,000 to \$25,000,000. Watson-Forsberg constructed the environmentally responsible Seward Co-op (LEED Gold). Redeemer Missionary Baptist Church restoration won the National Trust Preservation Award. Projects recognized by the AIA, Committee on Urban Development, Best in Real Estate, and Minneapolis HPC. WF works to build a better community.

Representative Projects

Touchstone Community Health & Wellness Center, Minneapolis, MN; Hazelden Meditation Center, Center City, MN; Ripley Gardens Apartment & Historic Renovation, Minneapolis, MN; YMCA Addition and Remodel, Minnetonka, Woodbury, Shoreview, & Minneapolis, MN; Seward Co-op, Minneapolis, MN; The New San Marco, Duluth, MN; Salem Ministry Center, Minneapolis, MN; Open Arms Kitchen, Minneapolis, MN

WELCH FORSMAN ASSOCIATES



4706 Nicollet Ave
Minneapolis, MN 55423
Tel: (612) 827-4455
Email: info@welchforsman.com
www.welchforsman.com

Company Principals

Pete Welch, President
Don Forsman, Vice President

Welch Forsman Associates is a Minnesota residential building contracting firm located in south Minneapolis. The company was formed in 1985 and has pursued the opportunity to work with many local architects to collaborate on significant projects in Minneapolis and St. Paul. Today, the firm is pleased to continue this work with the help of professionals highly trained in the trades, crafts, and arts. This collaboration creates some of the finest residential construction in the Twin Cities.

Representative Projects

Metro Modern, St. Paul, MN; LEED Led Summit Splendor, St. Paul, MN; Isles Perch, Minneapolis, MN; Crane Island Cabin, Minnetonka, MN; Lakeside Remodel, Deephaven, MN; Isles Haute, Minneapolis, MN; River Respite, St. Paul, MN; Sixties Spiffed, Minneapolis, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

U.S. Land Port of Entry

Page 24

Location: Van Buren, Maine
Client: U.S. General Services Administration (GSA)
Landscape stone: slate
Cabinetwork: CMM (Custom Metals of Massachusetts)
Flooring systems/materials: Shaw Contract Group; ECOsurfaces
Window systems: Wausau
Architectural metal panels: Riverside Group
Concrete work: J&J Contractors
Millwork: Trico Millwork
Photographers: Paul Crosby; Paul Warchol

Design Team

Design architect: Julie Snow Architects, Inc.
Principal-in-charge: Julie Snow, FAIA
Project lead designers: Julie Snow, FAIA; Matthew Kreilich, AIA
Project architect: Mary Springer, AIA
Project manager: Tyson McElvain, AIA
Project team: Pauv Thouk, AIA; Mike Heller, Assoc. AIA; Ryan O'Malley; Tamara Wibowo; Dan Winden; Kai Haller
Energy modeling: Sebesta Blomberg
Structural engineer: Meyer Borgman Johnson
Mechanical and electrical engineer: Sebesta Blomberg
Civil engineer: Jacobs Engineering Group
Interior design: Julie Snow Architects, Inc.
Landscape architect: Coen + Partners
Landscape project team: Shane Coen; Zach Bloch; Stephanie Grotta; Bryan Kramer; Emily Bonifaci

Design/Build Team

Architect of record: Robert Siegel Architects
Principal-in-charge: Robert Siegel, AIA
Project architect: Brad Burns, AIA
Project team: Mark Blumberg; Caren Faye; Julien Leysenne; Eduardo Ramos; Scott Schwarzwalder; Wayne Walker
Energy modeling: Steven Winter Associates (LEED consultant)
Structural engineer: Anastos Engineering Associates
Mechanical, electrical, and civil engineer: Arup
Landscape architect: Sasaki Associates
Landscape project team: Mark O. Dawson; Susannah Ross
Contractor: J&J Contractors

Urban Outfitters Corporate Campus Phases 2 (Building 25) and 3 (Building 14)

Page 28

Location: Philadelphia, Pennsylvania
Client: Urban Outfitters, Inc.
Architect: MSR (Meyer, Scherer & Rockcastle, Ltd.)
Principal-in-charge: Josh Stowers, AIA
Project lead designers: Dan Vercruyse, AIA; Leanne Larson
Project manager: Dan Vercruyse, AIA
Project team: Peter Cornue; Sam Edelstein; Megan Eckhoff; John Marlow, AIA; Julie Elsenpeter (Building 25)
Structural engineer: O'Donnell & Naccarato Inc. (Building 25); BALA (Building 14)
Mechanical and electrical engineer: PHY Engineers, Inc.
Civil engineer: Advanced GeoServices
Lighting design: Carla Gallina
Interior design: MSR
Landscape architect: DIRT Studio (Building 25); Terrain (Building 14)
Landscape project team: Julie Bargmann
Construction manager: Blue Rock Construction, Inc.
Cabinetwork and millwork: Misko; Fleetwood
Flooring systems/materials: Urban Evolutions (Building 25); Misko (Building 14)
Concrete work: B. Pietrini
Photographer: Lara Swimmer

Bedford Hall Addition and Renovation at Longwood University

Page 34

Location: Farmville, Virginia
Client: Longwood University
Design architect: HGA Architects and Engineers
Principal-in-charge: Gary Reetz, FAIA
Project manager: Jamie Milne Rojek, AIA
Project designers: Loren Ahles, FAIA; Steven Dwyer, AIA
Project architect: Rebecca Krull Kraling, AIA
Associate architect: Moseley Architects
Lighting design: HGA (Christa Belasco)
Structural engineer: Dunbar Milby Williams Pittman & Vaughan
Mechanical and electrical engineer: R.G. Vanderweil Engineers
Civil engineer: Clough Harbour & Associates LLP
Landscape architect: HGA (Ross Altheimer)
Construction manager: Costello Construction
Audiovisual consultant and telecommunications: Convergent Technologies Design Group, Inc.
Photographer: Steve Maylone, Maylone Photography

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Cities. Neighborhoods.
Buildings. The places we live
and work in, as seen through
a photographer's eye.



PHOTOGRAPH
BY CHAD HOLDER

Let's play hockey! The start of every new NHL season is a fresh reminder to Minnesota Wild fans of reasons why the 13-year-old Xcel Energy Center continues to rank among the top professional sports arenas in the country: the great sightlines to the ice, the wide concourses, and the dramatic view of the St. Paul Cathedral from the "front" of the building, to name a few of its many virtues.

We visited with Wild owner **Craig Leipold** at the start of training camp, and we asked him what he loves most about Xcel Energy Center. "So many things," he said, "but what comes to mind first is all the openness in the concourses. On game nights, I perch myself at the suite-level railing above Gate 1 to watch the thousands of fans of all ages stream in. It's incredibly gratifying to see so many people enjoying themselves."

ARCHITECTURE MNT

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Towering achievements

COVER: THE HONOR AWARD-
WINNING URBAN PENTHOUSE
BY AIA FIRM OF THE YEAR VJAA
PAGE 40

VISION PRECISION

The eight projects given
an AIA Minnesota Honor
Award take sophisticated
simplicity to new heights.

PAGE 20

GARBAGE & GABIONS

Minneapolis' Hennepin
Energy Recovery Center
cleans up with an inspired
landscape renovation.

PAGE 44

VIDEOTECT 2 EVENT

Our annual urban-themed
video competition hits
the big screen at the Walker
Art Center on March 1.
PAGE 11

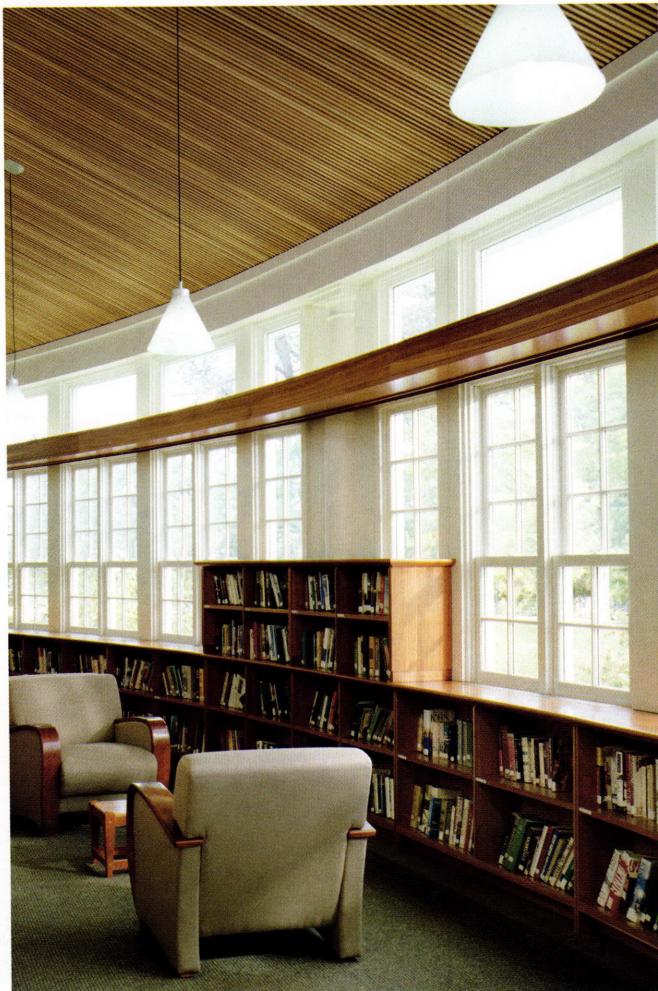
The Honor Awards



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952-937-9060
ABCMillwork.com

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2298 N 2nd St.
North Saint Paul
651-770-2356
CustomMillworkInc.com

Dakota County Lumber
28 8th St.
Farmington
651-460-6646
DakotaCountyLumber.com

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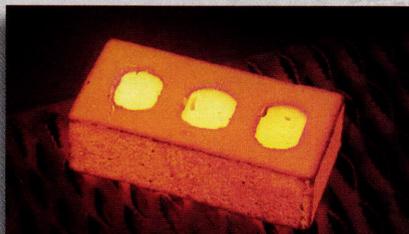
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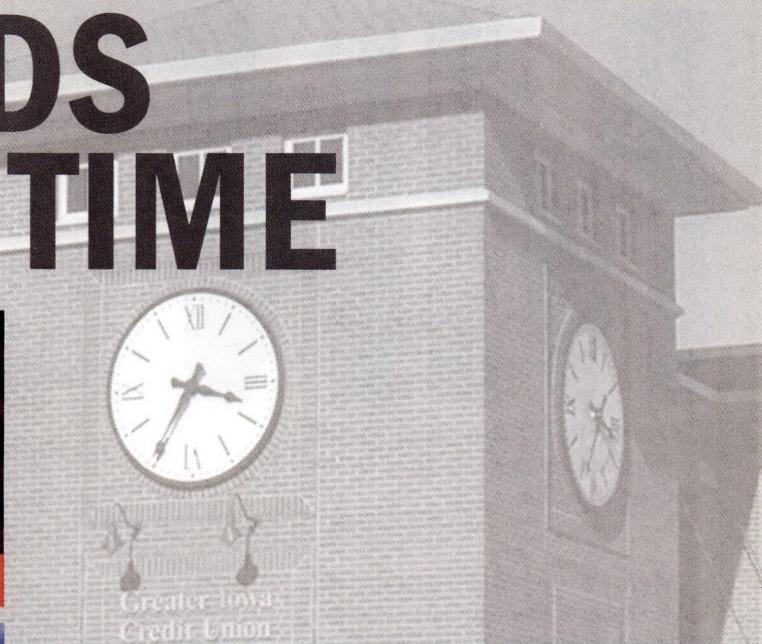
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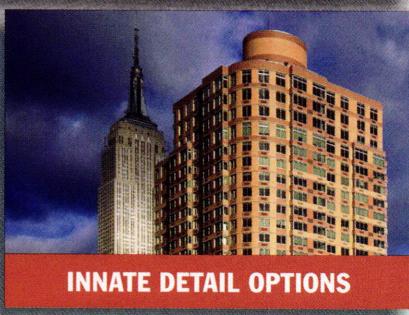
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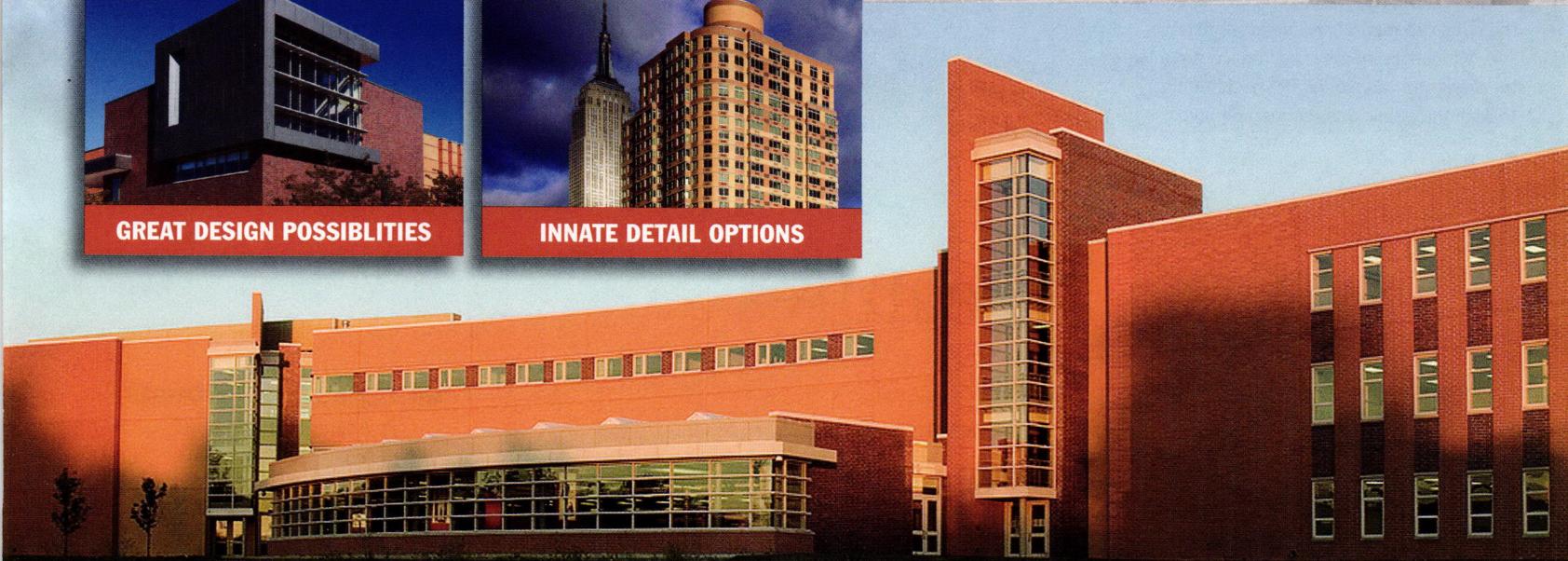
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ON THE COVER

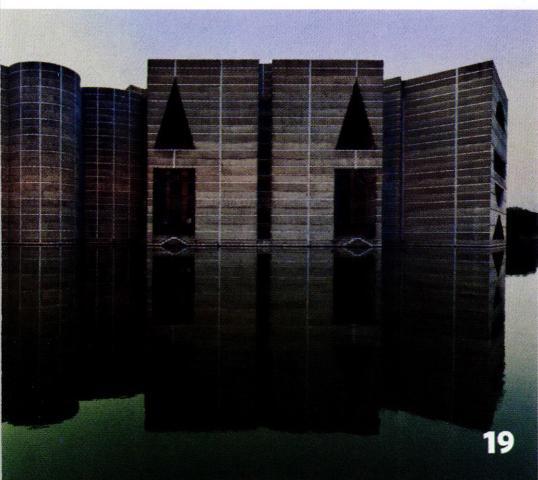
Urban Penthouse

"Like a sail defining the wind, VJAA's perforated screens catch and give form to the apartment's soft, broad window light," says photographer **Paul Crosby**. "I had the pleasure of photographing the space over the course of an entire daylight cycle. The range of natural light options was fascinating."

44 *Garbage & Gabions*

By Adam Regn Arvidson

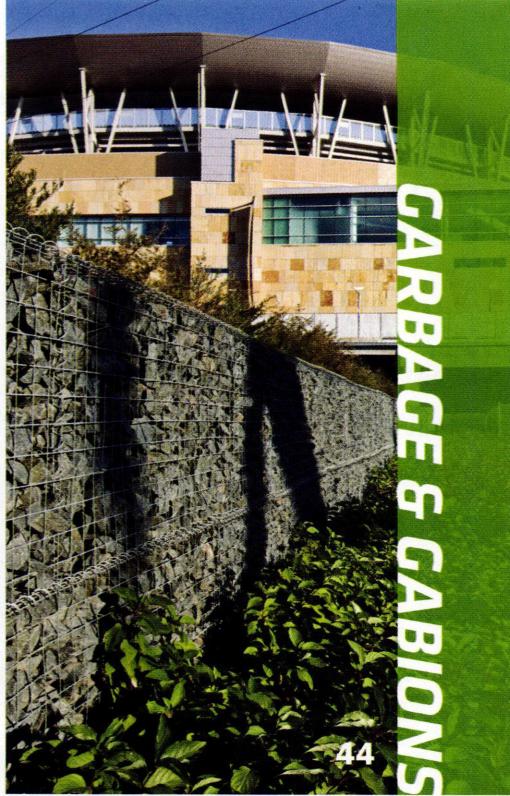
"Today, the view from the promenade [that wraps around the back of Target Field] is much improved," writes Adam Regn Arvidson of HGA's transformation of a portion of the grounds of the Hennepin Energy Recovery Center. "The big brown box is still there, of course, but its impact is softened by a serene landscape of switchgrass, birch, oaks, and prairie. Gray-stone-filled gabions rise from the sloping land like bedrock. Perhaps most important, truck circulation is gone from view."



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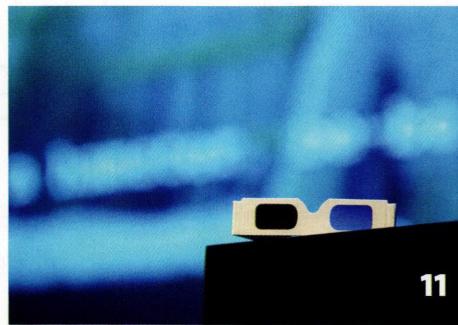


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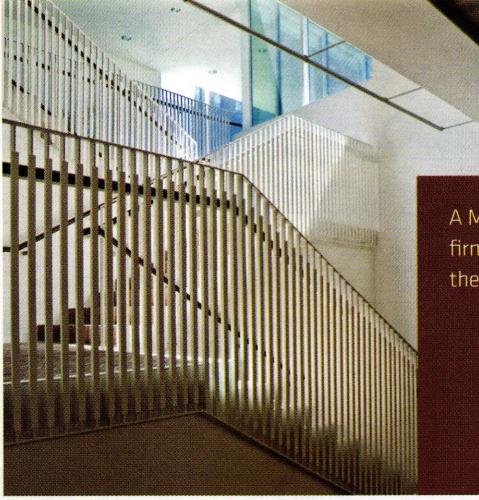
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A Minnesota architecture firm rises to the very top of the profession.

PHOTOS BY PAUL CROSBY



a new HEIGHT

VJAA wins the American Institute of Architects 2012 Firm Award, becoming the first Minnesota firm to do so. Guest editorialist **Renee Cheng, AIA**, head of the University of Minnesota School of Architecture, highlights the studio's towering achievement.

The architecture of VJAA, AIA's Firm of the Year, provides much for Minnesota's architectural community to be proud of, and it also offers insight into what it takes to achieve such an honor. Not surprisingly, what we learn is that good architecture is not easy to create.

VJAA projects have clear design ideas. These ideas are made stronger as they are tested, revised, and modified. VJAA doesn't view client needs or budget as limitations, just as it doesn't see climate or context as dictating a specific response. Instead, the firm places all these factors in rich dialogue with each other and within the context of design. VJAA seeks what it refers to as a project's "embedded logic"—logic unique to its circumstance. Once found, this logic can lead to buildings that appear effortless and inevitable.

This seeming effortlessness is also the result of the firm's rare gift for combining the rational

and the poetic, as in the elegantly functional giant shoo-fly fans in Tulane University's Lavin-Bernick Center for University Life (top left). The fans circulate air in the naturally ventilated building while setting a slow rhythm that perfectly matches the pace of life on a warm, humid New Orleans day.

VJAA not only identifies opportunities in its projects; it creates them. For example, it's easy to see how the terraced volumes of the Charles W. Hostler Student Center at the American University of Beirut (bottom) take advantage of beautiful views of the Mediterranean Sea. But looking more closely one realizes that the well-proportioned volumes also direct the flow of diurnal breezes, create shaded courtyards for social gathering, and echo a scale found in the vernacular architecture of the region.

VJAA's Honor Award winners in this issue—Gunflint Lake Cabin (page 36) and Urban

Penthouse (cover, page 40)—are but two of its many projects that have received recognition for design excellence. In fact, it's easier to list the VJAA projects that have *not* received an award, because these can be counted with the fingers of one hand. The numerous accolades are all the more remarkable in light of the fact that the majority of the firm's projects have modest budgets. VJAA knows how to make the most out of every situation, and in a time when we're all expected to do ever more with ever less, this is a valuable skill indeed.

In his letter supporting VJAA for the Firm Award, architect Marlon Blackwell, FAIA, wrote the following:

VJAA is an inspiration to firms across the country, small and large, that believe architecture can happen anywhere, at any scale, at the highest level. They are in effect the gold standard by which we measure the vitality and excellence of our profession. Honoring them with this award will honor us all.

The architectural community in Minnesota takes inspiration from excellence in its many forms. VJAA's honor brings honor to us all.

What Egan accomplished at the Minneapolis Central Public Library speaks volumes about commitment, versatility, and skill.



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ON BEHALF OF OUR MEMBERS, the Midwest Masonry Promotion Council would like to acknowledge AIA Minnesota for the many opportunities provided to promote the benefits of masonry construction to Minnesota architects. The MMPC is an AIA approved provider of continuing education programs, and participates in AIA Minnesota's Convention & Products Expo. — *Craig Hinrichs AIA - MMPC Executive Director, c.hinrichs@comcast.net*

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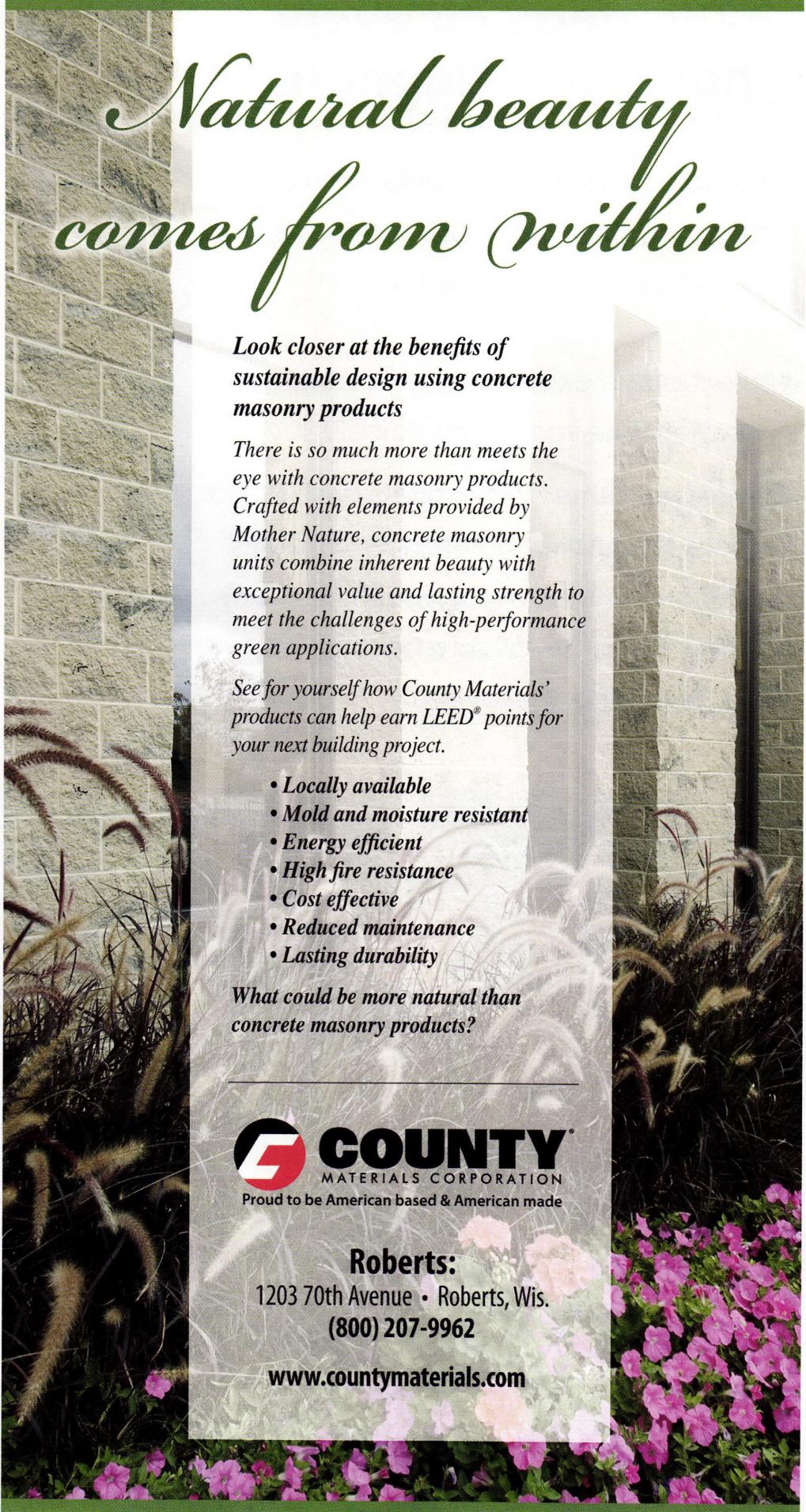
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Walker screening event March 1

VIDEOTECT 2 The entries are in, the online votes have been cast, and the jurors have concluded their deliberations. Now all that's left to do for *Architecture Minnesota*'s second annual video competition is throw a high-energy screening party on March 1. Fortunately, we've got all the key ingredients: crowd-pleasing videos on sustainable transportation, big checks for the winners, and the Walker Art Center Cinema on a Target Free Thursday Night. The lights dim at 7 P.M., but plan to arrive an hour early to grab a complimentary ticket and mix with the crowd in the Garden Café. Cheers!

BLOG HIGHLIGHTS

Architecture Minnesota editor Christopher Hudson and a variety of contributors spotlight built-environment news and events, preview upcoming magazine features, and screen noteworthy architecture videos on the architecturemn.com blog.

Trip Wire: Sin City (Jan 17): "I returned from Las Vegas this past weekend eager to blog about the sins of architectural pastiche, but then I learned that Pete VonDeLinde had been there at the same time and had captured a terrific time lapse of CityCenter . . ."

Rapson Risqué (Jan 9): "Coolly sophisticated and unequivocally sexy, the people casually seated in Rapson's sketches look completely at home in their bodies, like the love seats he designed to be filled with them."

Eameses Get Iced (Dec 16): "I call your attention to a video titled 'Ice Cube Celebrates the Eames.' Yes, you read that correctly. Rapper Ice Cube turns out to be one hell of an architecture critic."

Screen Capture clicks through all of the additional content at architecturemn.com.

SCREEN CAPTURE

VIDEOS

After you've read our print edition cover to cover, be sure to check out all the videos on architecturemn.com. Our high-quality clips bring the subjects of the articles—designed spaces and the people who create and inhabit them—to life.

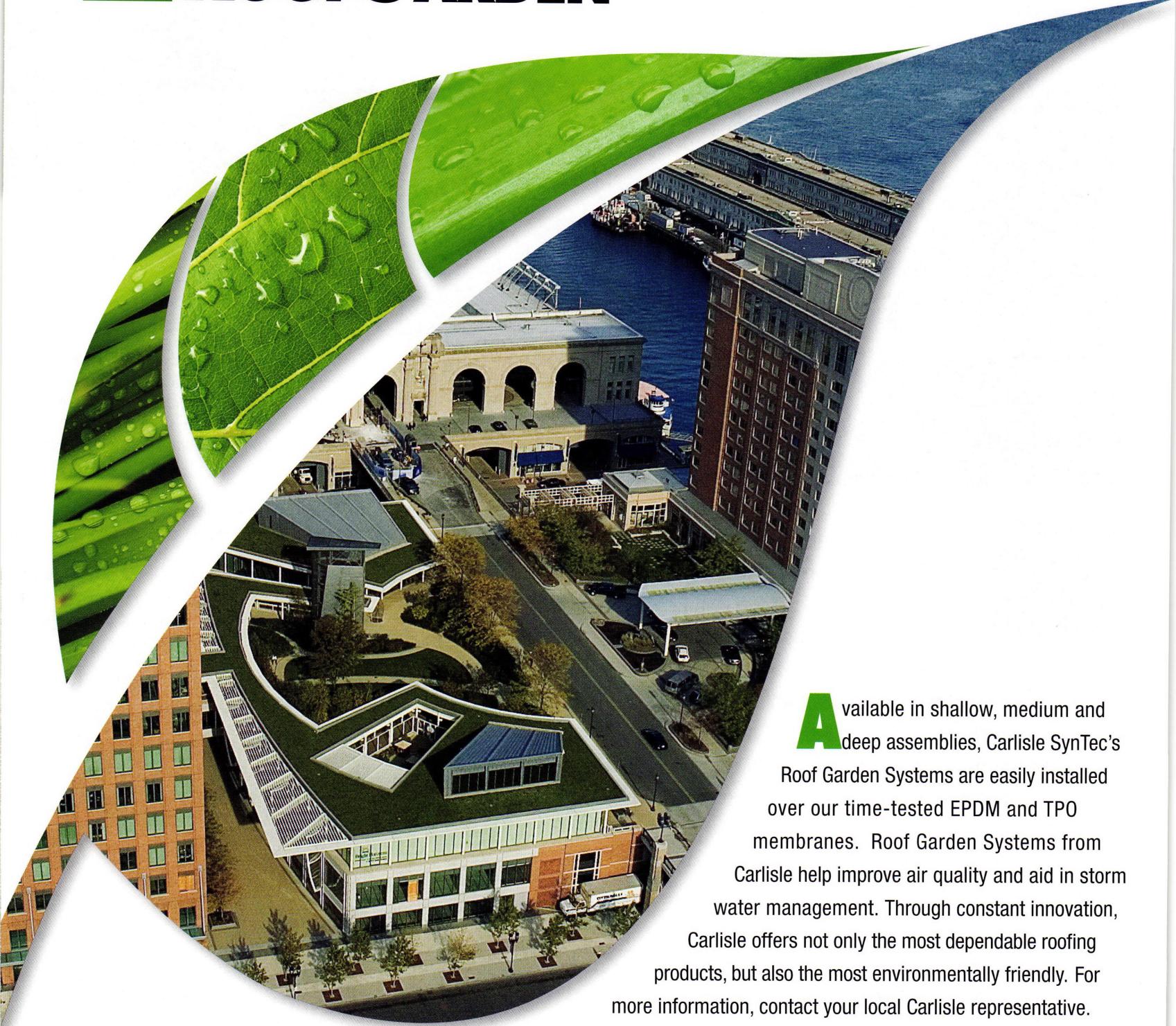
Architecture Minnesota has showcased a number of **Julie Snow Architects** projects over the past 15 years, but we've never taken you inside the firm's studio home—until now. For an intimate view of the daily rhythms of the office, check out our short film by IDE[A] (www.imagingarchitecture.com).

After you've toured Julie Snow Architects' studio, click over to the Videotect main page to view or re-view the 30+ highly addictive **Videotect 2** entries. On March 2, the day after the awards event at the Walker Art Center, we'll post the results and a few other entertaining snippets from the big night.



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Animal Magnetism

The Minnesota Zoo was a groundbreaking facility when it opened in 1978, and it's still innovating today with great exhibits and ongoing architectural enhancements

A trip to the Minnesota Zoo is a rite of spring for herds of kids, parents, grandparents, and teachers, many of whom know the buildings and trails like the back of their hand. But not all visitors are aware of the zoo's historic design innovation, extended in 2011 with the AIA Minnesota Honor Award-winning Heart of the Zoo entry (page 32). How far back do the breakthroughs go? Dewey Thorbeck, FAIA, one of the park's original architects, reminds *Architecture Minnesota* that the Minnesota Zoo achieved a number of feats and firsts when it opened in 1978. Among them:

It was the first new zoo in the world designed around zoogeographic concepts—that is, designed to show the animals in their natural habitats. In fact, the architects sought to create the illusion of the visitor being caged and the animals roaming free.



PAUL CROSBY

It was the first northern-hemisphere zoo designed to remain open year-round and the first large public facility with indoor and outdoor experiences to be fully accessible for disabled visitors.

It employed a number of energy-conserving design features, including earth sheltering, green roofs, solar hot water, and daylighting.

Of course, the Minnesota Zoo isn't perfect. Thorbeck points out that certain aspects of the site planning and circulation would have been handled differently had the planners known that annual attendance would be 1.2 million, not 2 million (the number forecast by a Stanford Research Institute study). And many early visitors were disappointed by what they deemed too-distant views of the animals. But by and large Minnesotans have come to love this award-winning park, and it's a safe guess that the actual residents appreciate the extra legroom.

—Christopher Hudson

Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

CULTURE
CRAWL

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Minnesota Zoo, Apple Valley
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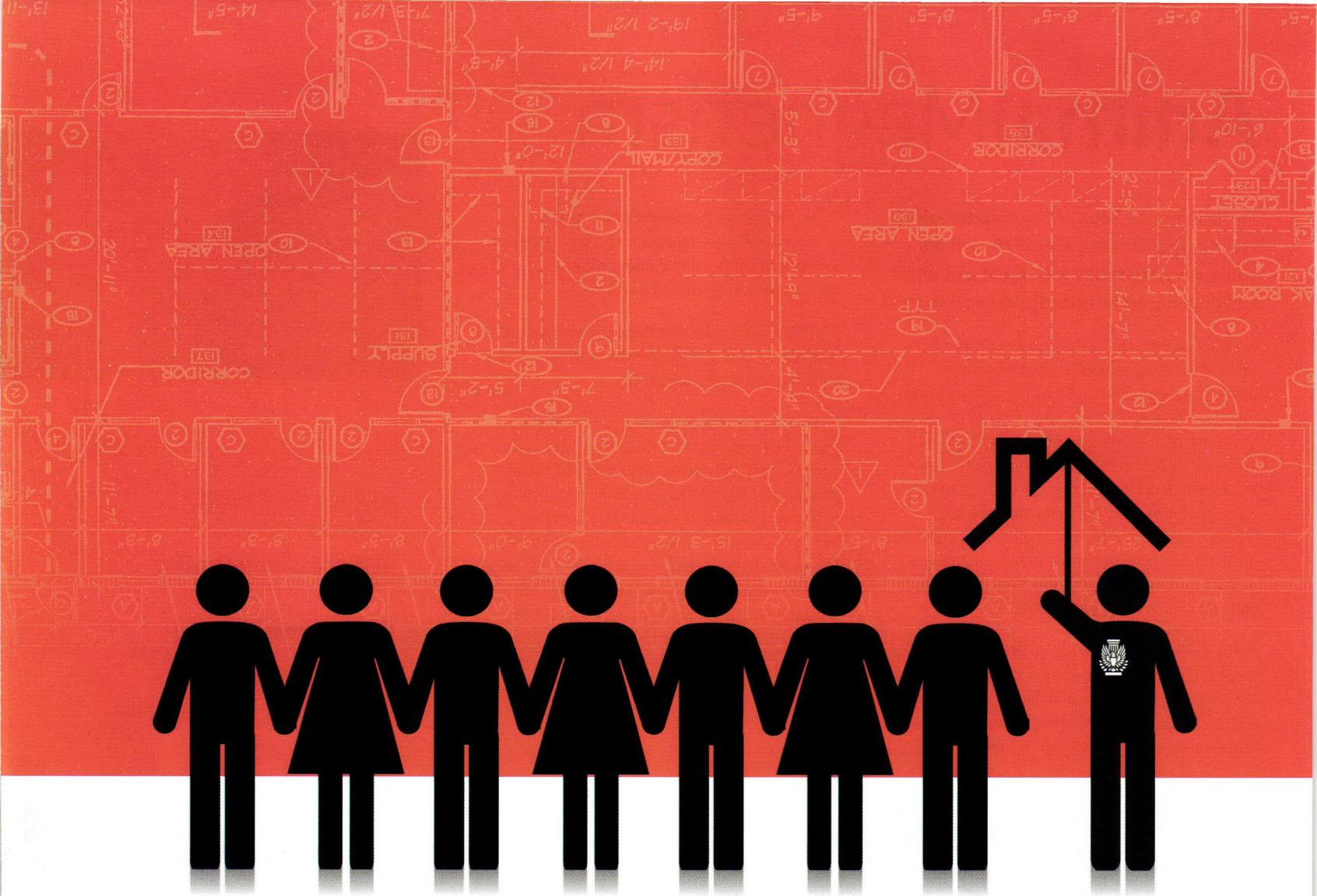


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Field Marshal

As the rural University of Minnesota Morris campus nears its goal of carbon neutrality, vice chancellor Lowell Rasmussen talks to *Architecture Minnesota* about the school's ambitious renewable-energy strategies

INTERVIEW BY AMY GOETZMAN

Sometimes the seeds of change grow in unexpected places—and grow quickly. Ten years ago, the University of Minnesota Morris was a quiet rural outpost with a liberal-arts mission. Today, the little school on the prairie may have the nation's most sustainable campus. Its efforts to become carbon neutral have turned its academic focus toward science and research, integrated the campus with the regional community, and won the attention of businesses looking to manage costs and increase sustainability.

The school's formula for dramatically reducing its carbon footprint? Green renovation projects, motivated staff and students, and future-looking energy systems, including two wind turbines (which generate 70 percent of campus energy needs) and a biomass gasification plant (see March/April 2010 issue) fueled by locally grown material. Future development and renovation will add solar capacity to campus.

Vice chancellor Lowell Rasmussen, the chief spokesperson for this impressive campaign, says these energy strategies are now ingrained in the school's identity and are shaping a generation of its research-minded students. He took time out this winter to field our many questions.

What inspired Morris to set such ambitious energy goals?

A very early learning experience pushed us into energy management and sustainability. About 10 years ago, students came into my office and said they had read in the paper that Ottertail Power was offering green power at two cents more a kilowatt. The students wanted to power the student center with green electricity. But we determined that it would cost \$15,000 more a year to do this. "Should we just add this to your student bill?" we asked. They said, "No, that's not what we intended." So

we suggested they offset the costs with the same amount of savings. If we could increase recycling on campus, we'd pay less tipping fees. We could use less water, too. We asked for a conservation effort to offset the cost of the green power.

So the campus student association installed water conservation devices and led a recycling effort, and we actually saved more than \$15,000 a year. It was kind of the "aha moment" for us: We realized that this was about more than green electricity—that it's about all of our resources.

How has greening the campus influenced Morris' academic mission?

Once we understood that this was something we could do, and that we could engage students and that they care, it started to drive our master plan and educational outcomes. We established environmental studies and environmental science majors. We take a multidisciplinary approach to integrating energy awareness into many other areas of study. The economics department is paying a great deal of attention to local renewable-energy projects and how they impact the local economy. The biology department is studying biomass and plant diversity. Our faculty is thinking about this on many levels. How we manage energy impacts cultures, norms, lifestyles, and social issues.

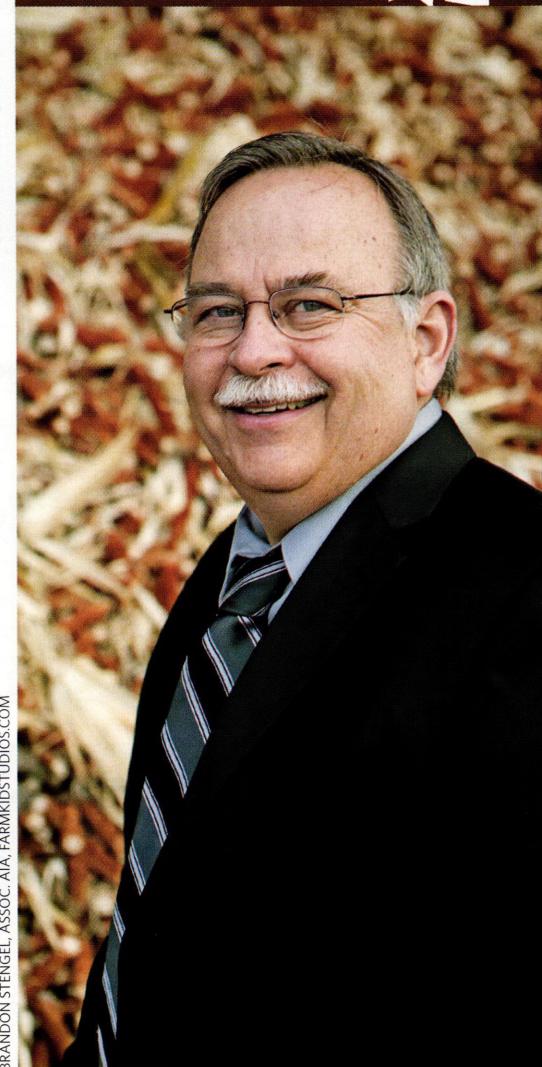
So this goes a lot further than just making your campus physical plant run more efficiently.

Students in school right now will be in a carbon-constrained world sometime during their working careers. There's a finite amount of fossil-based carbon and at some point we will have to deal with it. One outcome of immersing students in a campus that is thinking about carbon is that, if they are thinking about it now, that's probably the precursor to being an entrepreneur later. I hope that our students come up with some solutions that help us move out of the box we are in now and into one that is more sustainable.

>> continued on page 48

In Town Talk, we let community leaders and other insightful people do the talking.

**TOWN
TALK**



BRANDON STENCHEL, ASSOC. AIA, FARMKIDSTUDIOS.COM

Rasmussen keeps it local by contracting with an area farmer to provide corncobs to power the campus biomass facility. Through its green energy initiatives, the University of Minnesota Morris has become tightly interwoven with the regional economy.



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RIGHT AID

LUCIE MARUSIN



REBUILDING IT RIGHT'S volunteer architects and designers assist North Minneapolis residents impacted by the May 2011 tornado

In the wake of the tornado that damaged more than 3,600 properties in North Minneapolis last spring, contractors flooded the ravaged neighborhoods. Repairs were urgently needed, but would they be done in a way that maintained the character and value of the homes and neighborhoods? That worrisome question spurred designer Raymond Dehn, Assoc. AIA, and architect Alissa Luepke-Pier, AIA, to organize Rebuilding It Right, an AIA Minnesota- and AIA Minneapolis-sponsored group that offers free design services to north-side residents seeking quality, architecturally appropriate repairs.

"You see a house that lost its roof and wonder what the new roof will look like, and how it will affect the way the neighborhood looks," says Dehn. "Many garages were devastated; how will the new garages change the character of the alleys?" Luepke-Pier continues the stream of questions: "How can we help these homeowners make repairs that will last 50 to 100 years? And how can we help them make a case to their insurance companies?"

Bringing even more urgency to the task, says Dehn, is the fact that North Minneapolis neighborhoods have been disproportionately affected by the economic downturn and predatory lending practices, and many homeowners are uninsured or under-insured. "Rebuilding It Right brings design professionals to an underserved community," says Luepke-Pier. "Good design is not just for people with expensive homes. Good design should be for all."

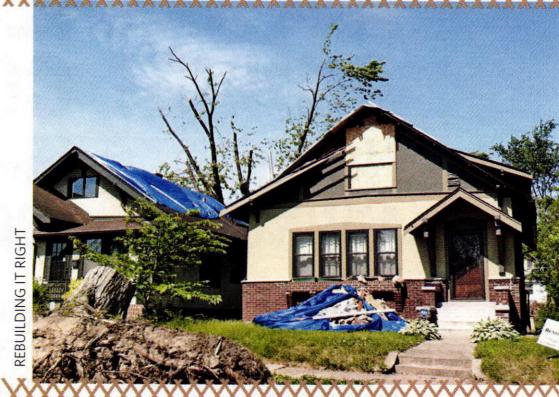
To date, the group has sent out 80 volunteers to work with 40 residential property owners. Services range from quick consultations on minor repair needs to designs for replacement porches and landscapes. In addition to providing owners with design assistance, the teams coordinate with city officials and collaborate with contractors and vendors. And that's only the first phase of a three-part, three-year plan. The second phase, which began in October, centers on developing and making available a range of affordable designs for infill housing, to help further mend distressed streets and neighborhoods.

Rebuilding It Right's third phase—working with residents, businesses, developers, and city officials to promote economically and environmentally sustainable large-scale developments on the north side—will be its most ambitious. "I see our job as showing the community what could be, and letting them decide for themselves," says Luepke-Pier. "For example, should the neighborhoods be served by geothermal wells or solar arrays? What about pocket parks or more urban agriculture? Our goal will be to share some of these ideas and give the neighborhoods the vocabulary to discuss their vision for the future. It's exciting to think about."

—Heather West

Citizen Architect profiles architects and designers who have taken on leadership roles in their communities.

CITIZEN
ARCHITECT



Top, from left to right: Rebuilding It Right organizers Aubrie Eisenhart, Ray Dehn, Assoc. AIA, Jay Isenberg, AIA, Jennifer Garman, AIAS, Alissa Luepke-Pier, AIA, and Rosemary Dolata, AIA. Above: A weekend charrette last fall brought architects and community residents together to talk about opportunities for in-fill projects.

Learn more at rebuildingitright.org or by visiting the group's Facebook page.

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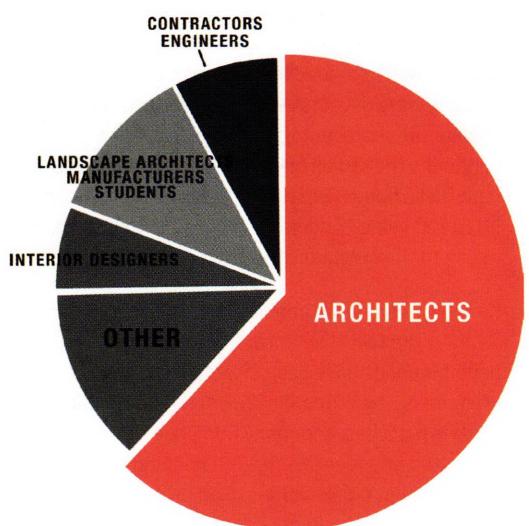
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In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

ELUSIVE BEAUTY

Hunters of landmark 20th-century architecture, like big game hunters on African safaris, have a list of prized but difficult-to-reach quarries. These iconic buildings, such as Le Corbusier's capitol complex in Chandigarh, India, and Oscar Niemeyer's capital buildings in Brasilia, Brazil, capture the powerful optimism of the modern movement. Another example is Louis Kahn's masterwork, the National Assembly Building in Dhaka, Bangladesh.

The Bangladeshi capitol, built between 1961 and 1982, is now closed to all but politicians because of continual terrorist threats; locals see it only from a distance. We experienced the barrier ourselves on a recent trip to Dhaka. But after days of negotiating with armed guards and agents, a phone call to the interior ministry, and a payment of \$300 in baksheesh, we were granted a tour of the complex in the company of two machine-gun-toting escorts.

Kahn's late work recalls the heroism of ruins. At Dhaka, large geometric openings in the concrete exterior send shafts of white light down interior halls. The immense shapes and the scale of the complex made us feel as if we were walking through a landscape, not a building. Sadly, the numerous pools, terraces, and open flats of grass—a rarity in Dhaka—were devoid of people. A few permitted ragpickers cleaned the grounds.

That evening, we stood with our guards on the upper terraces. Reflected in the pools were the concrete walls of Kahn's great archeology, warmed and softened by the lush, pastel light of the setting sun. Across the road, thousands of people sang, danced, and ate in a crowded dirty park, their capitol echoing back the sounds of life.

—Loren Ahles, FAIA, and Kara Hill

Napa Valley College Performance Center, HGA

Ramsey County Roseville Library, MS&R

Valley Performing Arts Center, Cal State Northridge, HGA

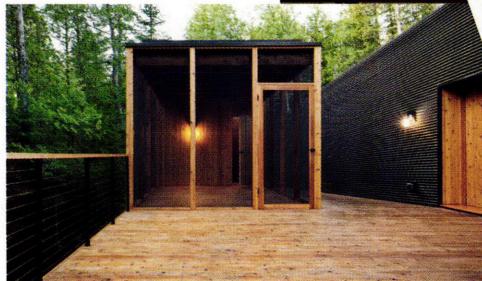
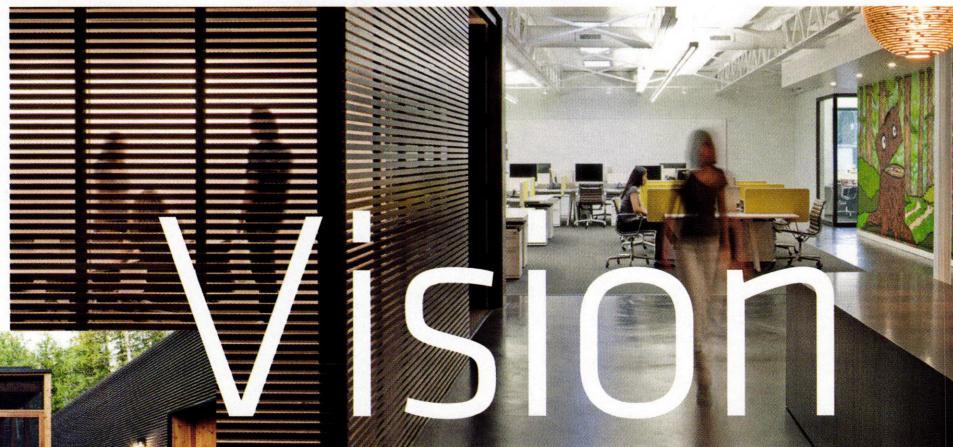
Heart of the Zoo entry, Minnesota Zoo, HGA

KNOCK, Inc., Julie Snow Architects

Gunflint Lake Cabin, VJAA

Urban Penthouse, VJAA

Marfa Retreat, Alchemy



The eight recipients of a **2011 AIA Minnesota Honor Award** all demonstrate exceptional design clarity

By Thomas Fisher, Assoc. AIA

Every year, three noted designers from diverse backgrounds and geographies review the AIA Minnesota Honor Awards submissions and work toward a consensus about which projects deserve recognition. This past November, Brian Healy, AIA, of Brian Healy Architects in Somerville, Massachusetts, Grace La of La Dallman in Milwaukee, Wisconsin, and David Miller, FAIA, of Miller Hull Partnership in Seattle, Washington, pored over 83 submissions in one day and identified eight projects to award.

The jury commended the high quality of the work of Minnesota's architects. While only 10 percent of the projects received awards, a third made it to final deliberations—a higher percentage than the jurors had expected. Miller appreciated the "directness and modesty" of many of the projects. La their "simplicity and clarity," and Healy the emphasis on "renovation and recycling" here in Minnesota.

The awarded projects reflect those observations. The Ramsey County Roseville Library by Meyer, Scherer & Rockcastle and the offices of KNOCK, Inc., by Julie Snow Architects epitomize the inventive renovation of existing buildings, offering lively places in which to study and work. And the two smallest projects—Gunflint Lake Cabin by VJAA and Marfa Retreat by Alchemy—highlight the livability of simple and clear living spaces.

The two largest projects, both by HGA Architects and Engineers and both college performing arts centers in California, appealed to the jury because of the direct way in which they organized complex programs—one under a broad, flat roof and the other within an elegant concrete wrapper. And the subtlety with which VJAA detailed the Urban Penthouse and HGA reimaged the entrance to the Minnesota Zoo spoke to the modesty that the jury found so engaging. It all adds to "the long tradition of strong work here," said Miller.





Precision

BEST OF ALL

Apparently, winning two 2011 AIA Minnesota Honor Awards wasn't enough for Minneapolis architecture firm VJAA. While this issue was being assembled, news arrived that VJAA had been named *national Firm of the Year* by the American Institute of Architects. For the full story on this highest honor—VJAA is the first Minnesota firm to receive it—turn to page 5.

JURY NOTES



BRIAN HEALY, AIA, established his practice in Boston in 1986. Since then, Brian Healy Architects has received 47 national and regional design awards for projects ranging in scale from installations to urban design. The firm has also won international design competitions, including those for the Initiative to Redefine Public Housing in Chicago and the Mill Center for the Arts in Hendersonville, North Carolina. Healy was named an Emerging Voice by the Architectural League of New York and has received residencies from the American Academy in Rome, the MacDowell Colony, and Amherst College. He's taught at Yale, the University of Pennsylvania, Harvard, MIT, and Washington University in St. Louis, among other institutions.



GRACE LA is a principal of La Dallman in Milwaukee, a design practice she cofounded with James Dallman, AIA. Named a 2010 Emerging Voice by the Architectural League of New York, La Dallman has received more than 30 professional honors, including six design awards from AIA Wisconsin and several prizes in international design competitions. Projects in Milwaukee alone include the Miller Brewing Meeting Center, permanent exhibits at Discovery World, the Marsupial Bridge, and the University of Wisconsin-Milwaukee Hillel Student Center. A design critic at Harvard's Graduate School of Design and a professor at the University of Wisconsin-Milwaukee, La received UWM's 2005 Distinguished Undergraduate Teaching Award.



DAVID E. MILLER, FAIA, is a founding partner of the Miller Hull Partnership, a 70-person Seattle firm named the American Institute of Architects' Firm of the Year in 2003. Miller Hull has won more than 200 design awards, and its work has been the subject of three monographs, two by Princeton Architectural Press. Miller is the author of *Toward a New Regionalism* (University Press, 2005), which showcases the environmental architecture of Northwest architects from Portland to British Columbia, and chair of the Department of Architecture at the University of Washington. In 2010, he and Robert Hull, FAIA, received the AIA Seattle Medal, the chapter's highest honor.

Napa Valley College's new *Performance Center* brings high drama to campus—and puts the two-year school on the architectural map



By Phillip Glenn Koski, AIA

The German poet Goethe famously described architecture as "frozen music." While the sentiment is aptly applied to the fluid and sinuous constructions of Frank Gehry or the staccato angularity of a Daniel Libeskind museum, it takes on renewed relevance with completion of the Napa Valley College Performance Center in California. Designed by HGA Architects and Engineers, the new cultural hub for the two-year college is a highly disciplined building whose subtle plays on theme and variation, repetition and permutation, rival any fugue by J.S. Bach.

Resting on a rise overlooking the entry to campus, the complex houses the theater and music programs and a 500-seat proscenium theater. The first major building project on campus since the school's founding in the late 1960s, it represented an opportunity to establish an architectural identity for the college and the community, and the architects responded with an orderly composition of concrete walls, corrugated metal, resin panels, and vast planes of glass. Monumental in scale, the collage of parts and materials has a casual, welcoming feel to it.



A series of boxes beautifully sited in the landscape.

For a building with so many pieces, the plan is exceptionally clear. —Jury comment



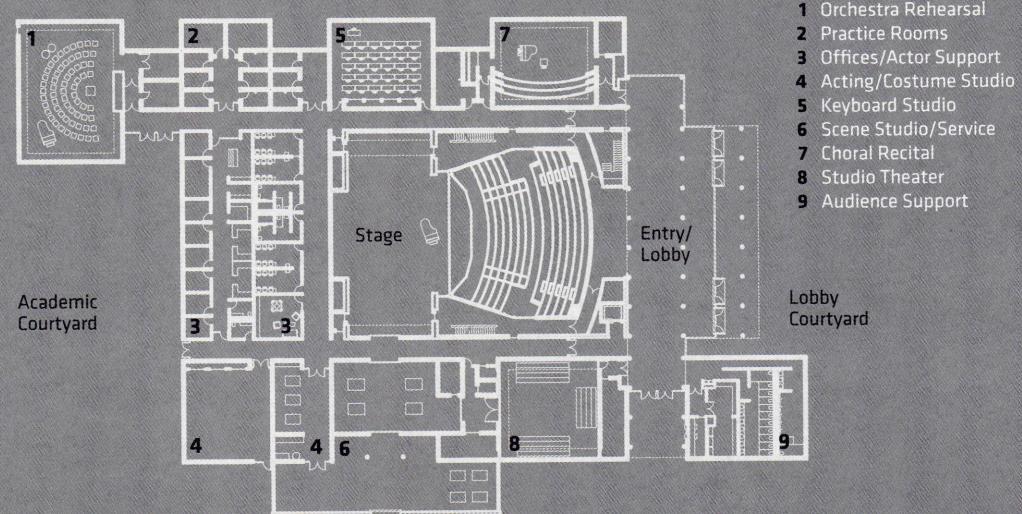


Yet what looks like an artful arrangement of boxes from the exterior is actually the result of an exceedingly rational floor plan. At the core of the building is the main-stage theater—necessarily a windowless volume—with its lobby to the east. Music rehearsal rooms are set in a tidy row along the north side, with support spaces conveniently tucked between them. Faculty offices line the west side, overlooking a landscaped courtyard, and the theater program's black-box theater, scene studio, and costume studio line the south.

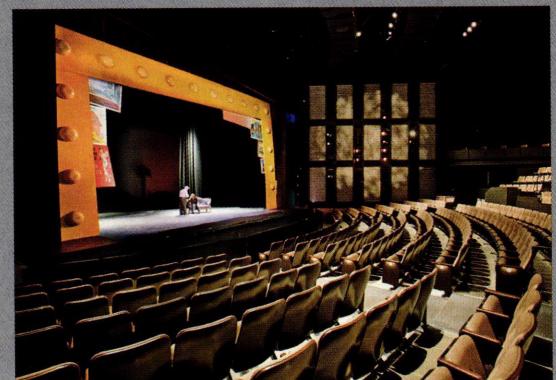
The plan not only segregates spaces according to their uses; it also lends the building as a whole a more humane character. "When we were thinking about the massing, we didn't want a big blob," explains lead designer Loren Ahles, FAIA. "We pulled the building apart so that functional elements are scaled to the program, and to provide more opportunities for windows."

The four music rehearsal spaces—an orchestra room, a block of individual practice rooms, a keyboard studio, and a choir recital space—are a case in point. Each is enclosed in its own double-height concrete block that projects from the main building by roughly a dozen feet. Large windows are reserved for the niche spaces between the volumes so that practicing students can enjoy natural light without being put on public display.

>> continued on page 51



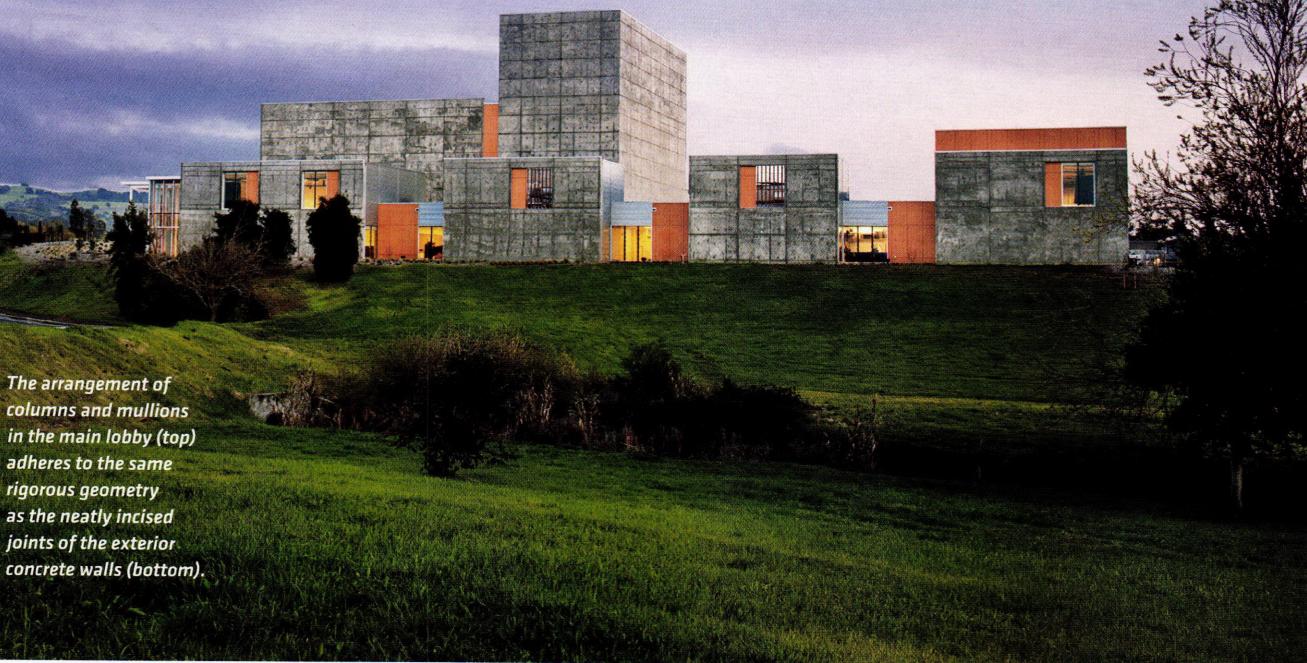
A rehearsal room (top), the main lobby (middle), and exterior details (bottom) all employ a minimalist material palette that contrasts warm resin panels with solid concrete construction. The proscenium theater (right) can be adapted for theatrical or musical performance.





“When we were thinking about the massing, we didn’t want a big blob. We pulled the building apart so that functional elements are scaled to the program, and to provide more opportunities for windows.”

—Architect Loren Ahles, FAIA



PERFORMANCE CENTER AT NAPA VALLEY COLLEGE

Location:
Napa, California

Client:
Napa Valley College

Architect:
HGA Architects and Engineers
hga.com

Principal-in-charge:
Fredric Sherman, AIA

Project lead designer:
Loren Ahles, FAIA

Landscape architect:
Quadriga
quadriga-inc.com

General contractor:
Broward Construction

Size: 48,000 square feet

Cost:
\$31.5 million

Completion date:
May 2011

Photographer: Bernard Andre Photography (unless otherwise noted)

THE RAMSEY COUNTY ROSEVILLE LIBRARY

GOES BRIGHT, WHITE, AND DOUBLE HEIGHT TO ACCOMMODATE ITS GROWING TRAFFIC

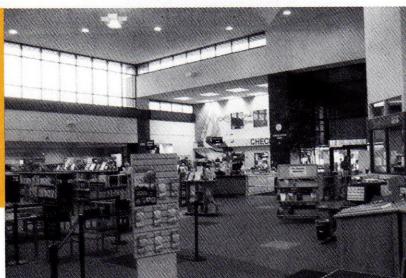
By Phillip Glenn Koski, AIA

Success, as they say, breeds success. The Ramsey County Library system constructed its first Roseville branch at the corner of County Road B and Hamline Avenue in 1964, remodeled it in 1981 to handle increased traffic, and then built a larger library on the same site in 1993. Over the next decade, that building saw a 170-percent increase in circulation, an expansion of programs for children and teens, and explosive growth in computer usage. In short, the library had become so popular in its first-ring suburban community that it needed to grow again.

Fortunately, in 2005, Ramsey County was able to acquire an adjacent property to allow for an expansion. Soon after, Meyer, Scherer & Rockcastle (MS&R), an architecture firm with expertise in both library design and building rehabilitation, was hired to lead the project. "We wanted to challenge all those



A double-height hall was transformed from a dark and cramped space (right) into a luminous and lofty atrium with direct access to the library's various collections (above).





A new glass-lined Teen Center occupies a prominent corner next to the relocated main entry and canopy (left).

The Teen Center's signature orange theme injects color into the library's mostly white-painted interior. Mature suburban trees loom outside.

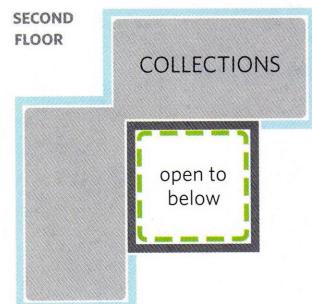
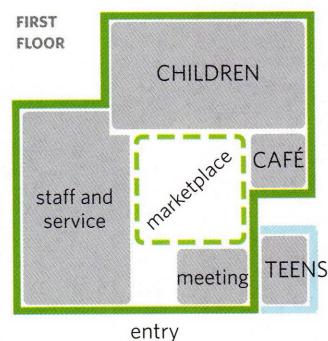


stereotypes of what a library should be," says Ramsey County Library deputy director Lynn Wyman. "We knew that MS&R could give us an energetic place, a vibrant place—something oriented to the future."

One of the first issues MS&R and its client wrestled with was how to expand the facility. Growing outward and keeping everything on one floor would have resulted in extremely long distances between collections, so the decision was made to add a second story, with a small addition on the first floor for a new teen area. "Expanding with a second floor created a more compact, centralized organization," explains MS&R principal Jack Poling, AIA. "When you come into that center space, you have direct access to each collection."



The marketplace is the grand mixing space of the building, functioning much like a rotunda or atrium. Entry to adjoining spaces is called out by a trio of vivid colors: green for adults, orange for teens, and berry pink for children. Also aiding navigation are generous expanses of interior glass that allow patrons to see but not hear activities in other areas.



44,797 square feet renovation

25,791 square feet expansion

Entries to the different collections (top left) all take simple geometric forms and keep sightlines open. Spaces at the perimeter of the building are activated with a variety of seating options (left).

Wonderfully straightforward. The white-painted central space appears almost material-less, with surrounding spaces adding playful color. —Jury comment

The vertical scheme also allowed the designers to place social areas like the café, meeting room, and service desk on the first floor, and quieter areas like the adult stacks and study rooms on the second floor. The central space that connects them all, dubbed “the marketplace” on early drawings, is a lofty double-height cube of air. Painted a pristine gallery white, the crisply detailed hub features a slightly kinked staircase and an abstract nest of overlapping, enormously scaled rectangular light fixtures suspended from the ceiling.

Although minimalist in design, the marketplace is the grand mixing space of the building, functioning much like a rotunda or atrium in classical architecture. Entry to adjoining spaces is called out by a trio of vivid colors: green for adults, orange for teens, and berry pink for children. Also aiding navigation are generous expanses of interior glass that allow patrons to see but not hear activities in other areas.

Understanding that library users gravitate to natural light and views, MS&R lined perimeter spaces with small-group lounge seating, cushioned benches, easy chairs, and café-style bar tops with stools. Where daylight is desired but views are not, the glass is frosted. This manner of screening unwanted or distracting views and protecting the privacy of the library's residential neighbors lends an up-in-the-clouds quality to those spaces—the perfect atmosphere for readers immersed in the heady musings of Homer, Proust, or the *Tao Te Ching*.

>> continued on page 53

RAMSEY COUNTY ROSEVILLE LIBRARY

Location:
Roseville, Minnesota

Client:
Ramsey County Library

Architect:
Meyer, Scherer &
Rockcastle, Ltd. (MS&R)
www.msrltd.com

Principal-in-charge:
Jack Poling, AIA

Project lead designer:
Jack Poling, AIA

Energy modeling:
The Weidt Group
twgi.com

Landscape architect:
Damon Farber
Associates
www.damonfarber.com

Construction manager:
McGough
Construction Co., Inc.

Size: 45,000-square-
foot renovation plus
26,000-square-foot
expansion

Cost:
\$13.9 million
(construction)

Completion date:
July 2010

Photographer:
Lara Swimmer

The children's collection (below) is enlivened with magenta and berry-colored accents. The kinked stair in the “marketplace” (bottom) casually invites patrons up to the general collections on the second floor.





The curtains rise on the breathtaking
Valley Performing Arts Center
at California State University, Northridge

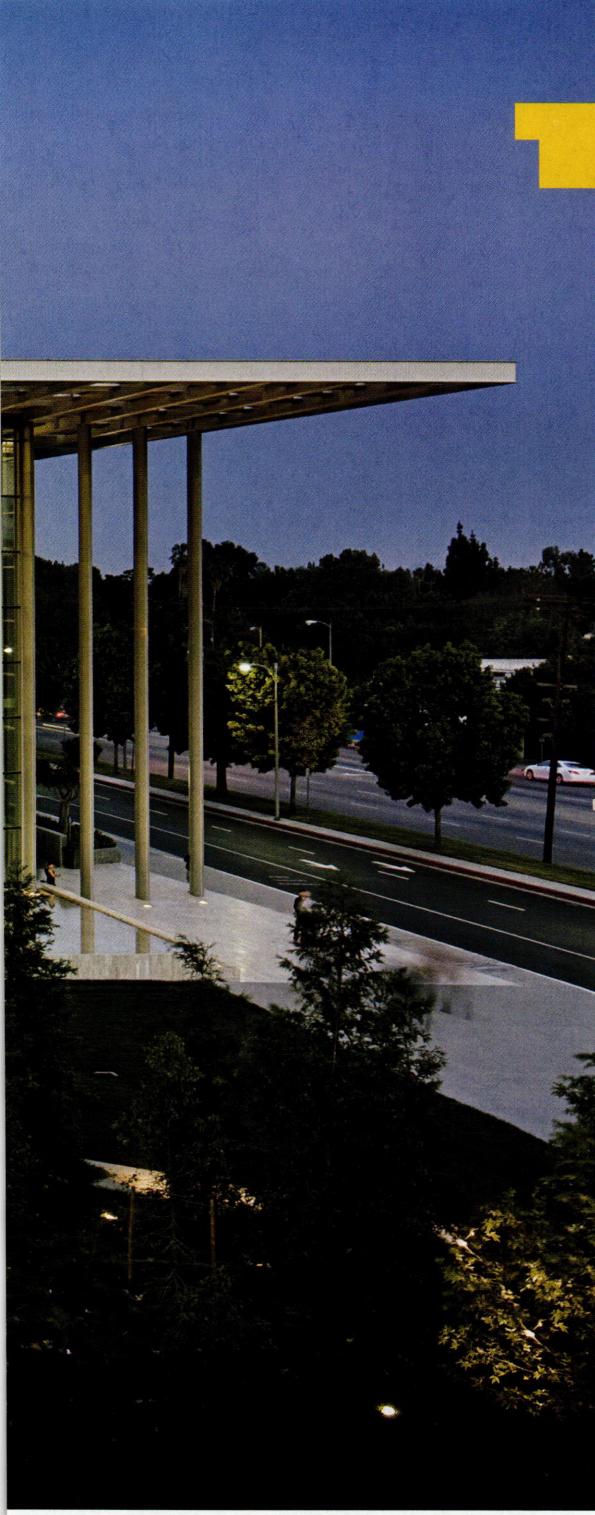
BY PHILLIP GLENN KOSKI, AIA

From our January/February 2012 issue: The design [of this performing arts center] treats the building as a collection of metal- and glass-clad program blocks organized around a common courtyard. The large auditorium—the Great Hall—aligns with the busy Nordhoff Street to the south, while a lecture hall, an experimental black-box theater,

and the campus radio station hug the northern edge of the site. The courtyard, enclosed on three sides, opens to the heart of campus to the west and north, adjoining a lushly forested landscape by Pamela Burton & Company. The lobby of the Great Hall soars above the treetops with a roof canopy that can easily be seen from the campus' main quad.

More drama lies inside the Great Hall, where rippling wood ribbons on the proscenium,

sidewalls, and ceiling create a warm, natural glow. The 1,700 seats are arranged on four levels in a traditional proscenium theater configuration. What's unconventional is the hall's high-tech adaptability. To meet a range of acoustic demands—the theater hosts everything from ballet to live jazz to movies—HGA worked closely with acousticians, theater consultants, and engineers to devise a system of acoustically absorbent panels that



Remarkably controlled, especially for a building of this size and complexity. The architects admirably chose a simple, calming material palette. —Jury comment

**VALLEY PERFORMING
ARTS CENTER AT
CALIFORNIA STATE
UNIVERSITY,
NORTHRIIDGE**

Location:
Los Angeles, California

Client:
California State
University, Northridge

Firm of record:
HGA Architects
and Engineers
www.hga.com

Principal:
Gary Reetz, AIA

Design architect:
Kara Hill

Project manager:
Jamie Milne Rojeck, AIA

Landscape architect:
Pamela Burton
& Company

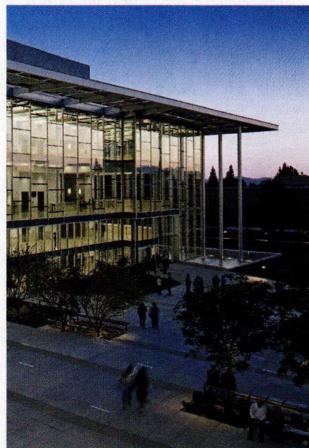
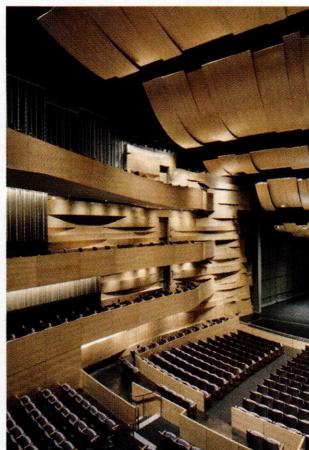
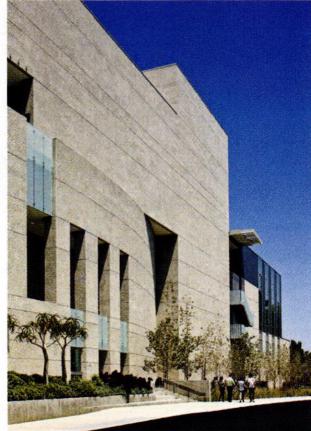
General contractor:
C.W. Driver

Size:
166,000 square feet

Cost:
\$98 million

Completion date:
January 2011

Photographer:
Tom Bonner Photography
(unless otherwise noted)



can be adjusted to achieve the desired level of reverberation. The panels are elegantly hidden behind stainless-steel-mesh screens.

Of course, VPAC isn't all about performance; it's an academic building and a meeting place, too. The theater department enjoys dedicated space for its curriculum—no surprise there—but the 250-seat lecture hall is open to all departments.

And the courtyard has become a dynamic social space. Students, faculty, performers, and the public mix, study, and lounge in a crisply detailed landscape of benches, planters, and shade trees. A large reflecting pool outside the Great Hall lobby features a George Rickey kinetic sculpture rescued from an earthquake-damaged corner of campus. *AMN*

The Valley Performing Arts Center is four buildings in one: a world-class performance hall, an academic building full of practice studios, a cultural mixing space for students and theatergoers, and a dramatic and welcoming gateway to campus. The Southern California climate allows for seamless indoor-to-outdoor transitions.

LOREN PETER AHLES, FAIA

The Minnesota Zoo's sustainable
HEART OF THE ZOO renovations hide
the architecture in plain sight



Wood siding, lush landscaping, and a lively green roof soften the entry to the zoo. Visitors now experience nature even before they enter the building.



The architects somehow achieved a major transformation of the zoo's entry with a light hand. The new theater is especially strong. —Jury comment

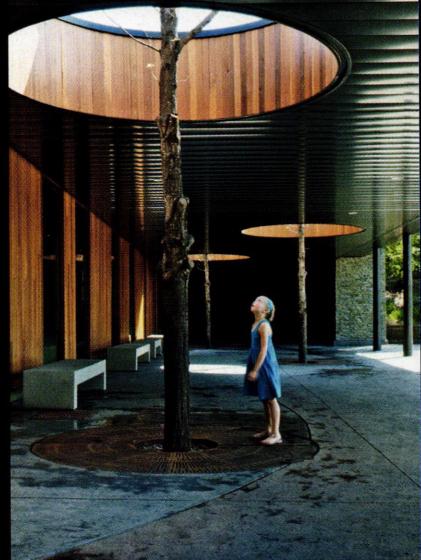
BY AMY GOETZMAN



It was never supposed to be about the architecture. The redesign of the Minnesota Zoo's visitor entrance and two of its exhibit spaces aimed to place the focus on the animals, landscape, and people, with the architecture quietly disappearing. It did just that—so well that it was honored with a 2011 AIA Minnesota Honor Award.

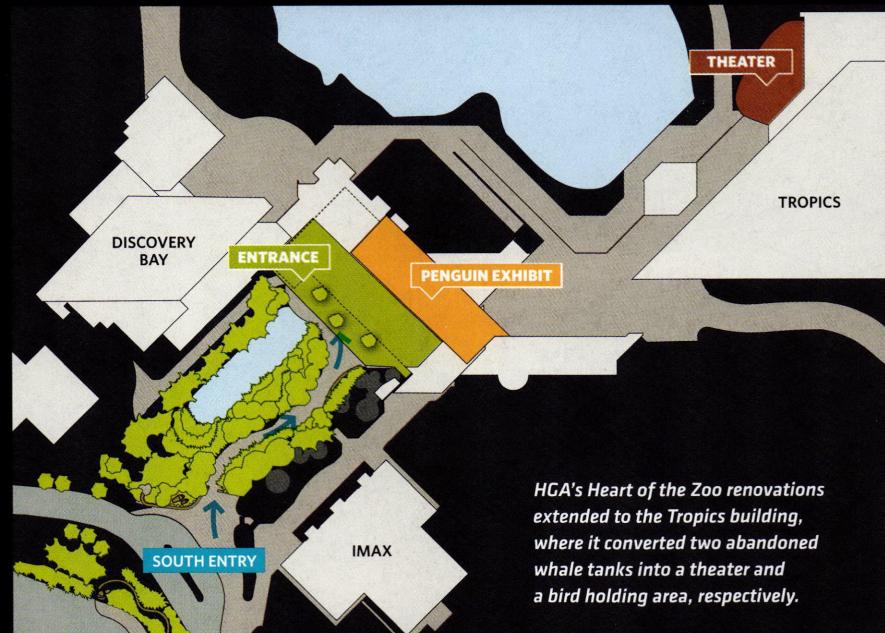
"I'm tickled that this little project, in which the architecture really does the opposite of calling attention to itself, could be recognized," says HGA architect Steven Dwyer, AIA. "We learned that sometimes you don't need to do so much to design a successful, memorable space. We really kept the focus on the mission, and that helped us make the building what it needed to be."

The entry transformation addressed what many visitors had considered a negative of the zoo's 1970s design: the vast expanses of concrete. "The zoo is open year-around with indoor and outdoor exhibits," says Dwyer. "For some,



With its new canopy, the entry now offers a friendly place to gather and linger, with a little shelter from the sun and rain.

the cold concrete entry had the look of a bunker, especially in winter. We wanted to warm that up." The HGA team accomplished this by cladding the exterior in organically stained western red cedar and adding a long, sheltering green-roof canopy. The designers cleverly underscored the transition from outdoors to indoors by creating circular openings in the canopy for the trunks of three trees.



By adding a green roof and solar panels to its entry, the Minnesota Zoo makes a bold statement, through architecture, that sustainability is part of its mission.



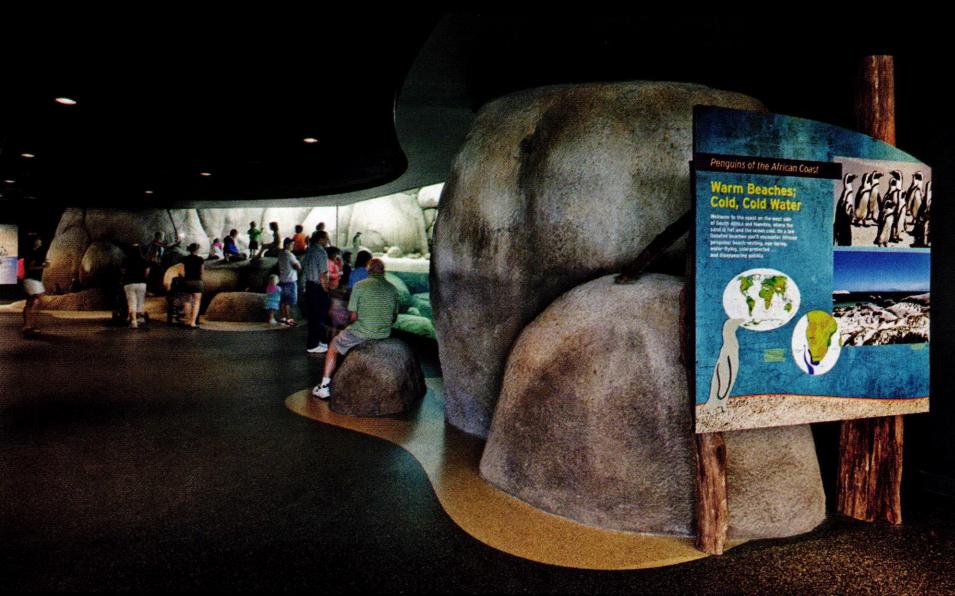
"The goal was to make the changes look as if they had always been there," says Dwyer. The same idea guided the interior renovations. HGA designed a new penguin exhibit, grounded by stone elements, in space formerly occupied by a bird theater. A new, more flexible 210-seat bird theater was installed in a long-abandoned whale tank in the Tropics building. "The architects showed great restraint in the design," says Minnesota Zoo director Lee Ehmke. "They created a beautiful architecture that wasn't thematic, as can often be the case in zoos, yet is still highly engaging, even to our youngest patrons."

The interplay of natural elements and architecture is perhaps most picturesque above the entrance canopy, where the three treetops foreground the meeting of red cedar and drystack blue stone at two sky-reflecting windows. Indeed, wherever visitors look, they're welcomed by a painterly composition of landscape and structure. Dwyer says he had the idea of a grotto in mind during the design process, and the final result is soothing, as if the land is quietly, beautifully reclaiming the building. **AMN**

HEART OF THE ZOO ENTRY

Location:	Apple Valley, Minnesota	Project architect:	Todd Kraft
Client:	Minnesota Zoological Garden	Landscape architect:	The Portico Group porticogroup.com
Architect:	HGA Architects and Engineers hga.com	General contractor:	Mortenson Company
Principal:	Chris Gibbs, AIA	Size:	37400 square feet
Project manager:	Mia Blanchett, AIA	Cost:	\$15.1 million
Project lead designer:	Steven Dwyer, AIA	Completion date:	June 2011
		Photographer:	Paul Crosby

"The goal was to make the changes look as if they had always been there," says HGA architect Steven Dwyer. The same idea guided the interior renovations.



"The challenge of putting a new theater [above] in an abandoned whale tank was significant, but it made economic sense to reuse the space that way," says architect Steven Dwyer, AIA.



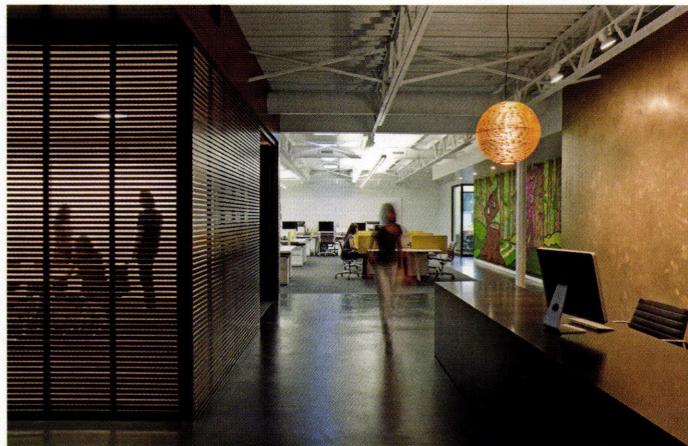
Branding, advertising, and design firm **KNOCK, Inc.**, transforms an unloved 1950s grocery store into a lively modern studio

BY THOMAS FISHER, ASSOC., AIA

From our September/October 2011 issue:
 "The building had good bones," says Julie Snow Architects' Pauv Thouk, Assoc. AIA, so the architects largely worked within the existing structure. They replaced the facade with an insulated glass wall containing operable windows, painted the brick side walls and rear wall dark gray to highlight their texture, inserted new windows to illuminate the offices inside, and installed an insulated roof with skylights and solar tubes that bathe the interior in daylight. "The only additions," says architect Matthew Kreilich, AIA, "were the wood-clad entry box at the front, and the cedar deck and patio at the back of the building."

The entrance echoes KNOCK's tubular business cards, with a dark wood grain on the outside and a golden yellow inside. The cedar-clad conference-room enclosure matches the color of the walnut benches and reception desk, behind which glows a golden artisan-plaster wall, reflected in the dark polished-concrete floor. In contrast to that rich, muted lobby, the adjacent main workspace has white-painted walls, a high ceiling, ample daylight, and brightly colored cubicle partitions, with a "billboard" along the back wall, visible from the street.

Everywhere, the architects have created a sense of openness, with glass walls allowing views into every major space and through the entire building. The architects also minimized distractions with a limited color palette of white surfaces and dark-wood office desks, credenzas, doors, and casework. "We wanted a neutral backdrop," says co-owner Todd Paulson, "to bring out the color of the people, the work, and the passion they bring to it." **AMN**



KNOCK, INC.

Location:
 Minneapolis, Minnesota

Clients:
 Lili Hall and Todd Paulson

Architect:
 Julie Snow Architects, Inc.
www.juliesnowarchitects.com

Design principal:
 Matthew Kreilich, AIA

Project lead designers:
 Matthew Kreilich, AIA;
 Pauv Thouk, Assoc. AIA

General contractor:
 Emerald Builders, Inc.

Size:
 10,000 square feet

Cost:
 \$1.3 million for construction,
 \$200,000 for furniture
 and custom millwork

Completion date:
 August 2010

Photographer:
 Paul Crosby

The dark-stained conference-room enclosure and the golden plaster wall at the entry soon give way to a white-painted open area for workspaces.

The minimalist Gunflint Lake Cabin provides the Mason family with a place to klatch without the kitsch

By Thomas Fisher, Assoc. AIA

The cabin by a pristine northern lake has been a part of Minnesota culture for so long that it's hard to imagine a fresh take on that tradition. But the cabin that VJAA designed for Dan and Caroline Mason is just that. Overlooking Gunflint Lake near Minnesota's border with Canada, the cabin is as refreshingly spare and elemental as its rustic location at the end of the Gunflint Trail.

That partly stems from a mutually respectful architect-client relationship. The Masons gave VJAA a design statement that conveyed their concept and vision for the cabin, focusing on how they would use it and the qualities they would like in it without specifying how to achieve those goals or what the building should look like. "They were incredibly gracious clients," says VJAA principal Nathan Knutson, AIA.

The end result is equally so. Located along the western edge of its forested site, the main cabin contains a large living/dining/kitchen



Rustic and Spartan in a very elegant, modern way.
The plan makes a lot out of very little. —jury comment



VJAA used pine boards of the same width for floor, walls, and ceiling, ringing the space "like a series of hoops" to create a telescope-like interior that draws your view to the trees outside.



space, three bedrooms, and a laundry/bathroom. A ramp and deck separate the cabin from a sauna and adjoining screened porch. The project is simple in plan, but its careful detailing gives it an extraordinary elegance characteristic of VJAA's work.

Not surprisingly, the remote location presented challenges. The fire hazard of the northern forest led VJAA to wrap the insulated-concrete sidewalls of the main cabin in corrugated metal whose "soft black color makes it disappear in the woods," observes Dan Mason. The metal also does something unexpected: It follows the slope of the wedge-shaped structure, making the cabin look as though it had emerged from the ground like the rock outcroppings around the lake.

The same attention to detail transforms the interior as well. "We wanted the knottiest of knotty pine," says Knutson of the Masons' desire for a "true cabin." But once again the architects

>> continued on page 53



The cabin's interior finish consists of narrow knotty-pine boards that wrap the floor, walls, and ceiling in continuous loops (left).

The interior wood finish extends beyond the end-wall windows to the exterior (right).



The kitchen (above) has simple cabinetry kept below the level of the windowsill to allow for views through the cabin to the outside.

The plan (above right) shows the equally simple layout, with three bedrooms on one side of a bathroom/laundry core and a kitchen/dining/living room on the other.



The expansive outdoor deck (left) has a screened porch and sauna that open onto it. A ramp leads to the parking area and runs along the metal-clad main house.



GUNFLINT LAKE CABIN

Location:
Gunflint Lake, Minnesota

Clients:
Dan and Caroline Mason

Architect:
VIAA
viaa.com

Principals:
Vincent James, FAIA,
Jennifer Yoo, AIA,
Nathan Knutson, AIA

Principal-in-charge:
Nathan Knutson, AIA

Project manager:
Douglas Gerlach, AIA

General contractor:
Mike Lande

The corrugated metal follows the slope of the wedge-shaped structure, making the cabin look as though it had emerged from the ground like the rock outcroppings around the lake.

Size:
1,325 square feet

Completion date:
August 2009

Photographer:
Paul Crosby

Floor-to-ceiling glass wrapping the perimeter of the penthouse allows near limitless views of the earth and sky. Perforated aluminum panels and walnut ceilings and walls define discrete living spaces.



THE ULTRA-MODERN URBAN PENTHOUSE

FINDS VISUAL WARMTH
IN A WEALTH OF
WALNUT SURFACES
AND NATURAL LIGHT

By Jane King Hession



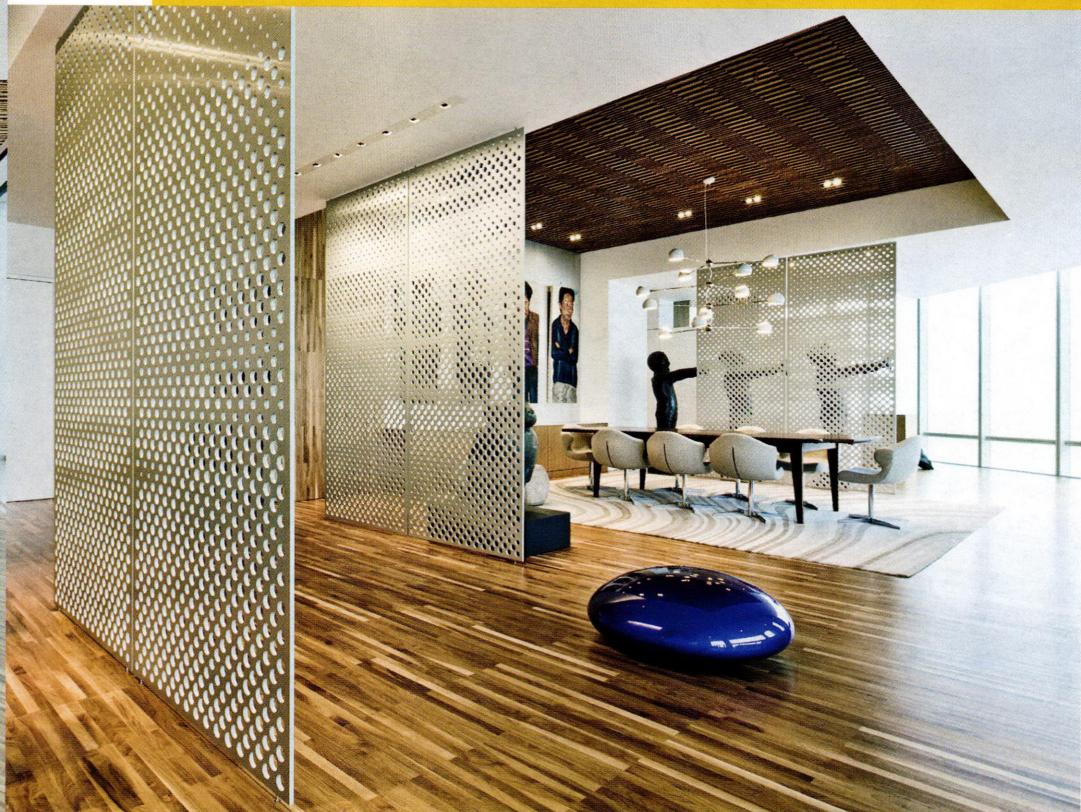
In color, texture, and reflectivity, the perforated aluminum panels provide a visual counterpoint to the owners' contemporary Asian art pieces.

SKY-HIGH RESIDENCES like the apartment VJAA designed for clients in a LEED-certified high-rise offer many advantages, chief among them stunning views of the surrounding city. But an aerie home can lack important elements of terra-firma living. "One of our primary challenges was how to create a sense of comfort, warmth, and protection that high up," explains VJAA principal

Vincent James, FAIA. A related challenge was designing for intimacy, flow, and natural light in a large unit with a highly irregular shape (a result of the building's green strategies).

James says the "quest for light and warmth" provided essential design cues and generated the apartment's color and material palettes. The architects chose cool white walls and ceilings to set off warm, plain-sliced walnut floors and the owners' impressive collection of contemporary Asian art. The walnut floors make a dramatic turn into walnut walls in several living areas, lending those spaces additional richness and warmth. In the living room, dining room, and kitchen, openwork ceilings of interlocking walnut slats conceal light fixtures, sprinklers, and acoustical material.

To instill a sense of openness and draw natural light deep into the unit, VJAA divided the main living spaces not with solid interior walls but



The sophisticated plan with metal screens as room dividers is open but not loft-like. It creates an episodic series of spaces, all with great views. —Jury comment

URBAN PENTHOUSE

Client:
Names withheld

Architect:
VJAA
vjaa.com

Principals:
Vincent James, FAIA;
Jennifer Yoos, AIA;
Nathan Knutson, AIA

Project manager:
Karen Lu, AIA

Project architect:
Thomas Beck, AIA

General contractor:
Bovis Lend Lease, Inc.

Size:
5,500 square feet

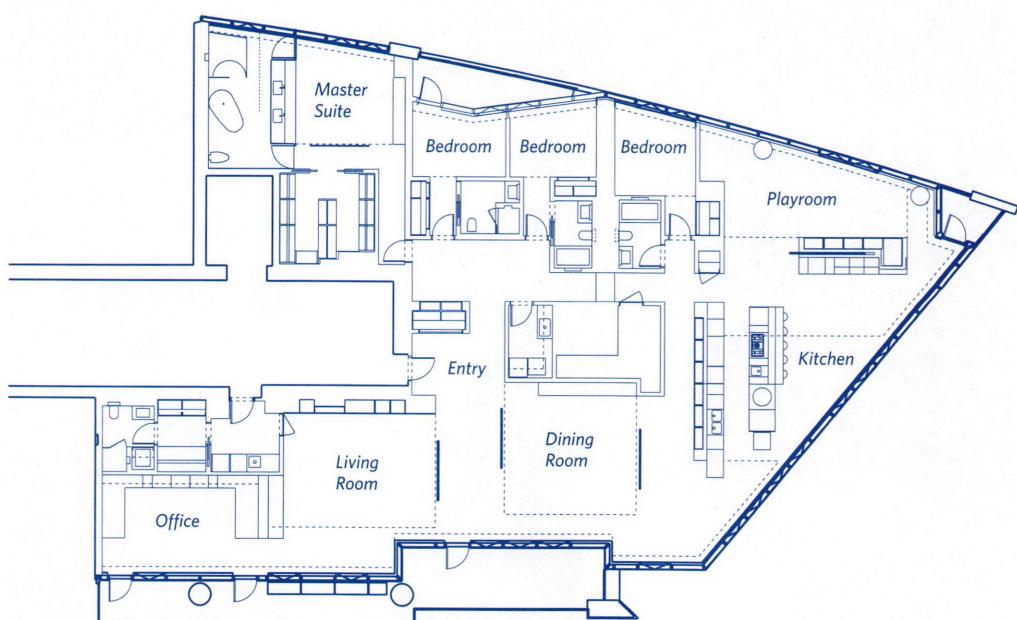
Completion date:
May 2009

Photographer:
Paul Crosby

with perforated, floor-to-ceiling aluminum screens. The perforation patterns in the half-inch-thick planes were "digitally generated from images of the movement of the surface of a body of water," explains project manager Karen Lu, AIA. Screens lining active areas of the apartment boast the more dynamic patterns, while those in quiet spaces feature subtler designs.

In addition to defining and visually layering the living areas, the reflective screens capture "shifting patterns of light and the wonderful atmospheric qualities of being up in the sky," says James. At different times of day, the aluminum even "takes on the colors of the sky," he adds. Additional reflectivity was achieved by using white lacquer paint on some of the surfaces.

The elegant finishes provide a serene counterpoint for the tones and textures of the large-format framed and sculptural artworks that populate



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The Marfa Retreat takes the popular modular weeHouse to the dusty terrain of southwest Texas

By Camille LeFevre



Placed on a cement plinth and given a freestanding canopy for shade, this small modern retreat sits lightly on ranch land in southwest Texas.

This artistic outpost is simple and dirt cheap in the best possible ways.

We love the freestanding canopy. —Jury comment



MARFA RETREAT

Location:

Marfa, Texas

Client:

Molly Kemp

Architect:

Alchemy
alchemyarch.com

Principal-in-charge:

Geoffrey
Warner, AIA

Project manager:

Josh Capistrant

General contractor:

Steve Bryan

Size:

585 square feet

Completion date:

March 2007

Cost:

\$155,000 for
modular work

Photographer:

Scott Ervin

In 1971, the minimalist artist Donald Judd decamped New York City for Marfa, Texas.

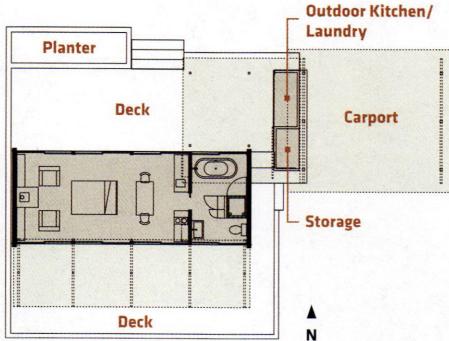
Where? Back then, arid, wide-open Marfa was a former railroad stop and military training site. After Judd settled in, turned some hangars, ranch land, and a fort into sites for sculpture, and founded the Chinati Foundation for permanent large-scale art installations, Marfa acquired an aesthetic cachet that brings aficionados of art and architecture on regular pilgrimages. Celebrities, cold-water dip tubs, and modern architecture abound.

Fifteen miles out of Marfa, down a ranch road on 30,000 acres of grassland, Geoff Warner, AIA,

of St. Paul-based Alchemy has installed the latest iteration of the weeHouse, his prefab building-component system. The 15-by-35-foot house, with its 4-by-15-foot shed for outdoor cooking, totals 585 square feet and is essentially a glass tube with end walls, floor, and ceiling.

In other words, the house very much resembles one of Judd's sculptures. "Exactly!" says Warner, who admits to having no knowledge of Marfa before his client contacted him. "We said, 'OK, let's work with that'" (the form and spatial correlations between Judd's and Warner's work).

>> continued on page 54



Simple and open, with a shed for an outdoor kitchen and laundry, the plan maximizes views of the horizon.



What is a gabion?

A gabion is a type of retaining wall constructed onsite out of metal cages filled with rock.

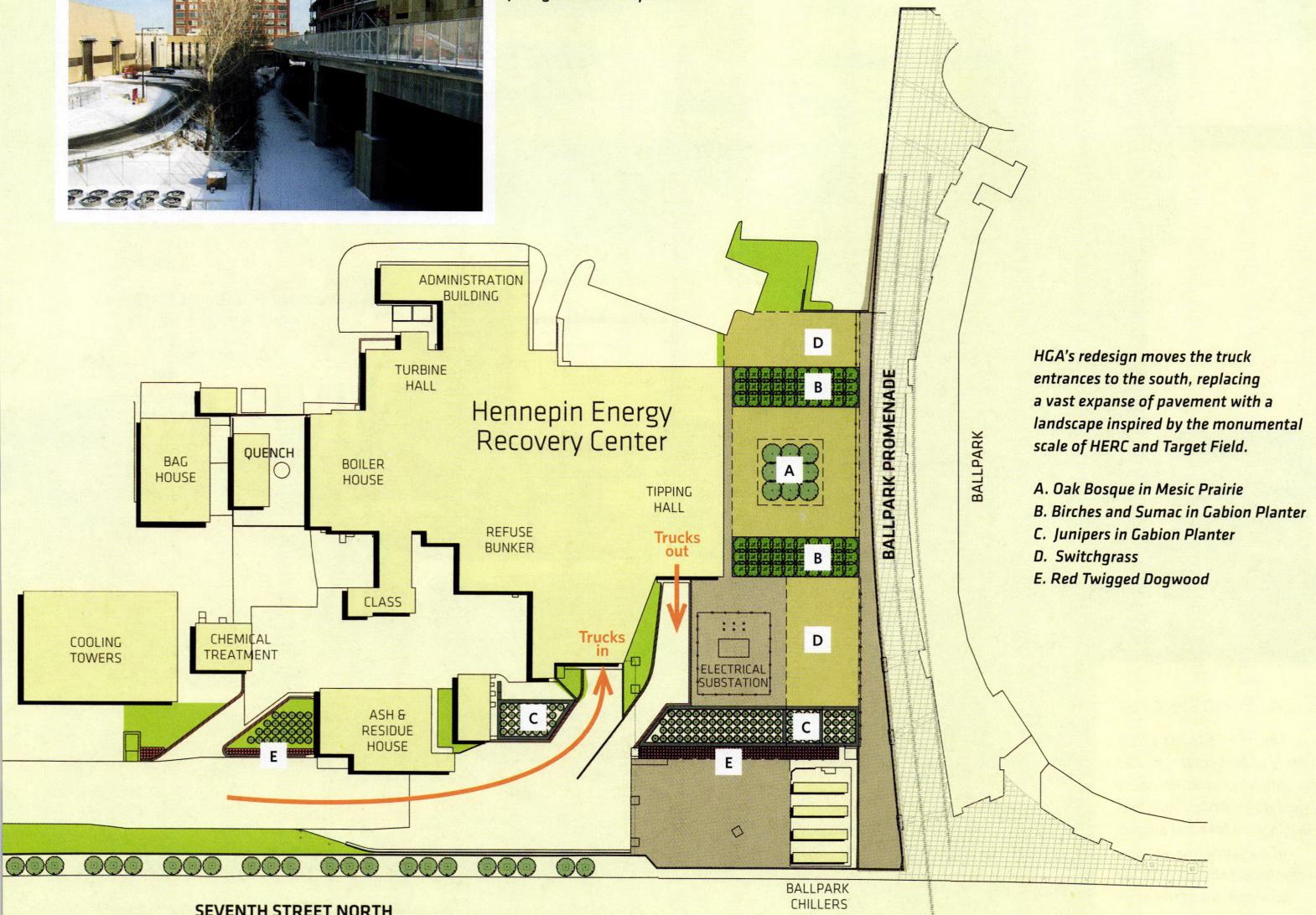
Gabion walls rely on their extreme weight to hold back earth. The cages, placed end-to-end and one atop the next like bricks, can be constructed in any size and filled with any type of rock, making gabions an adaptable site solution.



Garbage & Gabions



BEFORE: All City of Minneapolis garbage trucks used to exit HERC on the east side, facing the new ballpark site.



HGA Architects and Engineers transforms the grounds of the Target Field-neighboring garbage burner from foul territory to a pollution-mitigating landscape

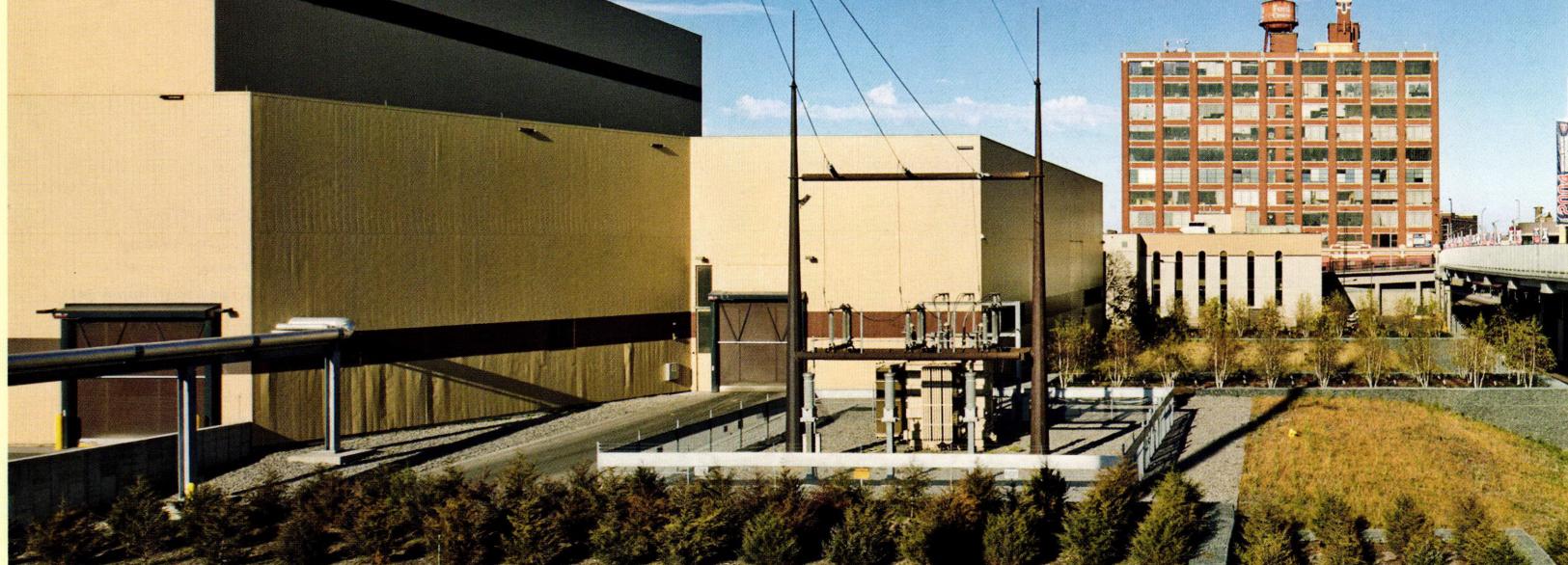
By Adam Regn Arvidson

The view from the pedestrian promenade that wraps around the back of Target Field is a highly unexpected one. There, as you look northwest from the edge of downtown, stands a trash incinerator. OK, it's really a power plant, but it does burn all the residential garbage collected in Minneapolis. When all those pizza boxes and broken toys go up in flames, they make steam, which runs a turbine that generates electricity for 25,000 homes. The plant also sends hot steam to a few customers downtown, including the ballpark (which uses the steam to heat the field) and Northern States Power.

The Hennepin Energy Recovery Center (HERC) is massive. If it didn't sit several stories lower in elevation than Target Field, it would rival the ballpark in height and scale. It's pure infrastructure, bristling with tall stacks, devoid of windows, and painted a rather practical combination of brown and dark brown.

"People have different opinions on whether this kind of facility is an amenity," says Ross Altheimer, an HGA Architects and Engineers landscape architect who recently led his firm's renovation

The big brown box is still there, but its impact is softened by a serene landscape of birch, oaks, switchgrass, and prairie. Gray-stone-filled gabions rise from the sloping land like bedrock.



What came before?

The HERC site has a long history of industrial uses, the consequences of which partly shaped HGA's design solutions. Originally a lake and a series of wetlands, the site saw significant change with the development of the city's railroad infrastructure. Following the rail use, it was home to a large sawmill and lumberyard that processed logs from northern Minnesota. The soil contamination caused by these uses was largely cleaned up in the late 1980s, when HERC was built, but traces of petroleum hydrocarbons can still be found today. HGA used hardy switchgrass to naturally take up some of the pollutants.



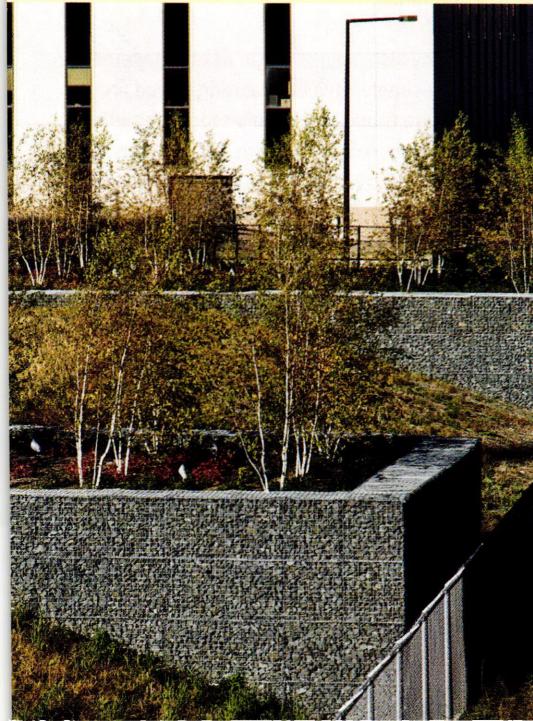
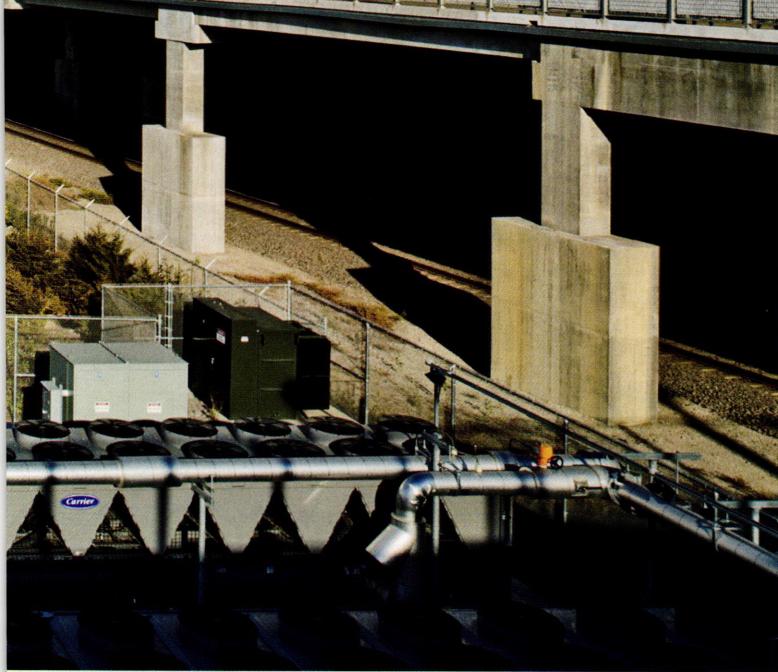
of a portion of HERC's landscape. Altheimer points to the strength of those opinions and to the evolution of the North Loop neighborhood as the reasons HGA was charged with creating a master plan for the entire site in 2008 and installing an initial phase of landscape in 2010.

With its railroad yards, factories, and staging yards, the North Loop had always been the working part of the city—until gentrification over the past decade transformed warehouses into condominiums and offices, railroad tracks into trails, and vacant industrial and infrastructure sites into new projects like Target Field. “With the ballpark going up,” says Altheimer, “the backyard [of the city] was becoming the front yard.” The new promenade, in particular, he says, necessitated

a “retelling of the HERC story.” In other words, no one wanted to see all that trash.

Or all those trucks. Because of its fuel source, HERC draws a near-constant stream of garbage trucks—more than 200 every weekday. Previously, that traffic rumbled all the way around the building to the south side, entered the tipping hall (where the refuse is dumped, piled, and fed into the burners), and then exited to the east—facing what's now Target Field.

Today, the view from the promenade is much improved. The big brown box is still there, of course, but its impact is softened by a serene landscape of switchgrass, birch, oaks, and prairie. Gray-stone-filled gabions rise from the sloping land like



The landscape features stone gabion planters filled with birch and juniper. Switchgrass between the gabions will mitigate petrochemicals in the soil (contamination that predates HERC), while the junipers might help mask odors.



Decorated Design The Minnesota chapter of the American Society of Landscape Architects (ASLA) recognized HGA's transformation of the Hennepin Energy Recovery Center site with a 2011 Honor Award in Public Landscape Design—the landscape-architecture equivalent of an AIA Minnesota Honor Award (page 20). In addition to lauding the design itself, the ASLA-MN jury cited HGA's collaborations with project partners, and the fact that the site's new trees, shrubs, and grasses were installed by Tree Trust, an organization that integrates employment training with urban reforestation for urban youth and adults.

bedrock. Perhaps most important, truck circulation is gone from view thanks to HGA's plan for opening a new south entrance, converting the old entrance to the exit, and closing the two former exits. That shell game keeps the truck traffic farther back in the site, rather than under the noses of game-goers or people out for a stroll.

The project's other big aim is to mitigate soil pollution (the site underwent a cleanup when HERC was built in the late 1980s, but some contamination remains). HGA addressed the problem primarily with switchgrass, a deep-rooted, rough-textured native that can take up petrochemicals. The landscape architects placed whatever good soil they found in the three massive gabion planters, two of which are planted with

birch and the other with eastern red cedar, a type of native juniper. The rest is a switchgrass prairie, except for one copse of swamp white oak facing the center of the building.

Under the oaks is a more diverse prairie planting, which Altheimer says will be allowed to colonize the switchgrass on its own terms, presumably as the soil quality improves. The groupings of trees help minimize the mass of the HERC buildings, while the junipers represent an experimental attempt to mask some of the odors of garbage hauling and burning. "We wondered," says Altheimer, "if you put a cluster of junipers in a big planter, would you ever get the scent of them?"

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Field Marshal

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How does the larger Morris community view the school's sustainability efforts?

It's becoming part of the Morris mindset. The infrastructure that U-Morris has developed is distributed renewable energy from a combined heat and power plant, a hybrid energy platform consisting of wind and biofuels. The community has pretty much embraced the wind—I think we'd have trouble taking the turbines down at this point. All the electricity we are generating is on our campus and is used by us, and if we make more, it goes to the grid.

So this has a positive economic impact on the greater Morris area.

Yes. For the first five years, it was a struggle to figure out biofuels. We had to rethink how we managed our fuel streams. This fall we signed a contract with a local farmer for 3,000 tons of corncobs to heat our campus with local fuel. That is essentially the equivalent of \$250,000 worth of natural gas that now stays within a 40-mile radius of our community. The farmer is also taking the ash back to his fields. Critics say we're still using fossil fuels to move biofuels to campus. But this has a very significant impact on our carbon footprint. And it's a value-added benefit to the farmer, and he's in the area.

It's important to us to be a demonstration site to champion local jobs, systems, foods, development, and resources. We're keeping another \$100,000 (with a goal of \$250,000) in the region just by making a commitment to serving local foods on campus. Suddenly, a dollar here and a dollar there starts to add up. Our campus is more important to the region than ever; we have more stakeholders in our community.

Sustainability also plays a role in risk management. Many of our supply lines for traditional food and fossil fuels are thousands of miles long, sometimes even originating in other countries. Our supply line for wind energy is less than one mile, and our supply line for biofuel is under 50 miles. Our local food initiative attempts to bring that supply source under 200 miles. It seems intuitive that risks are more manageable with a shorter supply line.

Are other institutions learning from Morris?

People come from other campuses and communities to see what we're doing. We have been told we're the only campus in the nation doing this, and it's become sort of a dual mission for us. We strive to do the typical things—like create an educated citizenry. But we also want

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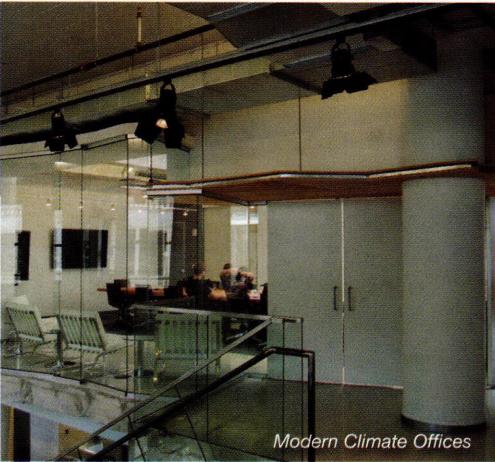
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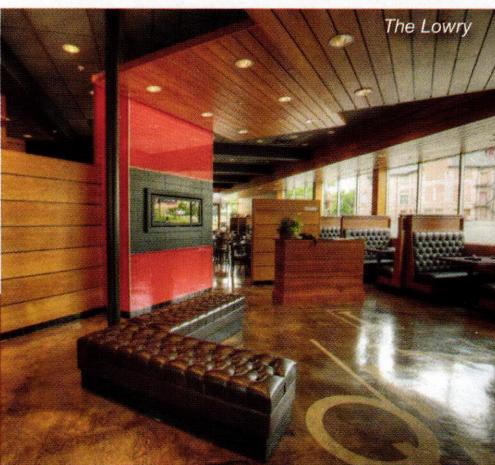
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Modern Climate Offices



The Lowry

Field Marshal

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to be a leader in the region. For instance, we aggressively go after grants related to renewable energy. But we never compete with the Twin Cities for deep research; we look for grants that will make a difference in the region. We got a \$1.8 million grant for our small gasification plant, and that lets us be a model to show local businesses how such a system works.

Inside the Morris Welcome Center (see January/February 2011 issue), which is often powered by 100-percent green energy, you can visit a kiosk that tracks the campus energy use in real time. How does that impact people?

It makes them more aware. The next big thing for energy in the U.S. is getting consumers engaged. Rather than building more nuclear plants and generating more power, the cheapest thing we can do is engage people in their energy use and get them to use less. Or use it smarter. In the near future, students will be able to manage their energy use remotely, from an app on their smartphones. They can turn things off remotely or make choices to use things during lower-cost energy periods.

Morris is a relatively small campus. How does that impact these efforts?

Sometimes our size is an asset. We're small enough that we can do some of these things and not have to rebuild our entire infrastructure. We have lots of partners: the Agricultural Research Service soil lab, West Central Research and Outreach Center, biomass fields, grants, the Center for Diesel Research at the Twin Cities campus, the Minnesota Corn Growers Association. The advantage of being part of the U is access to key experts who can help us. And we're small enough that we have the flexibility to do things that might not be realistic in a larger setting.

Many of the buildings at Morris are historic. Does that hold you back?

We have a tremendous amount of work to do on our old buildings. We're bringing them up to current energy standards one building at a time. We sized the biomass plant to 80 percent of our current thermal load, and the reason is that we hope in the coming years we'll reduce needs to 80 percent of thermal load just through planned building improvements.

What improvements will we see next?

We want to keep cheap electrons on campus and expensive ones off. That moves us into areas

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we've never been in before, managing energy based on smart-grid planning, weather patterns, and energy scenarios based on metrics. Future building projects might include energy systems that maximize storage and minimize energy costs. Renovations and new buildings will use a smart-grid system that knows where power is coming from and at what price.

What impressions do campus visitors take away with them?

You'd be amazed. Our systems are visible, and we educate everyone here on how they work. When people tour, they leave with a different perspective: It can be done. [Noted economics and energy researcher] Daniel Yergin said one of the things that's difficult about conservation is that there are no ribbons. When you open a new power plant, you see a ribbon cutting. With conservation, there's no show. But we can demonstrate our impact. It's very tangible and meaningful here. We know we make a difference. **AMN**

Performance Center

<< continued from page 24

While each block adheres to a strict set of rules on height, surface-joint pattern, and opening sizes, each is also slightly different—a reflection of the needs of the spaces it encloses. A rigorous grid of grooves and holes in the concrete (a necessity of cast-in-place construction) extends across the entire complex, bringing clarity and uniformity to the building in the same way that the parallel lines of a musical staff allow a musician to read individual notes and measures.

Standing in sharp contrast to the weight and solidity of the concrete volumes is the theater's soaring glass lobby. A graciously sized gathering space with expansive views of Napa's rolling hills and sapphire-blue skies, the lobby functions and feels like the building's front porch. Its structure—rhythmically spaced columns supporting a slender white canopy—brings the geometric precision of the exterior detailing into the interior.

At night, as the sun goes down and the curtains are set to rise, the lobby becomes a lantern for approaching theater patrons and commuters on the nearby Napa Vallejo Highway. It's a glowing architectural prelude to the building and to a rejuvenated campus, where the performing arts can now thrive. **AMN**

APPEAL-ING ILLUMINATION



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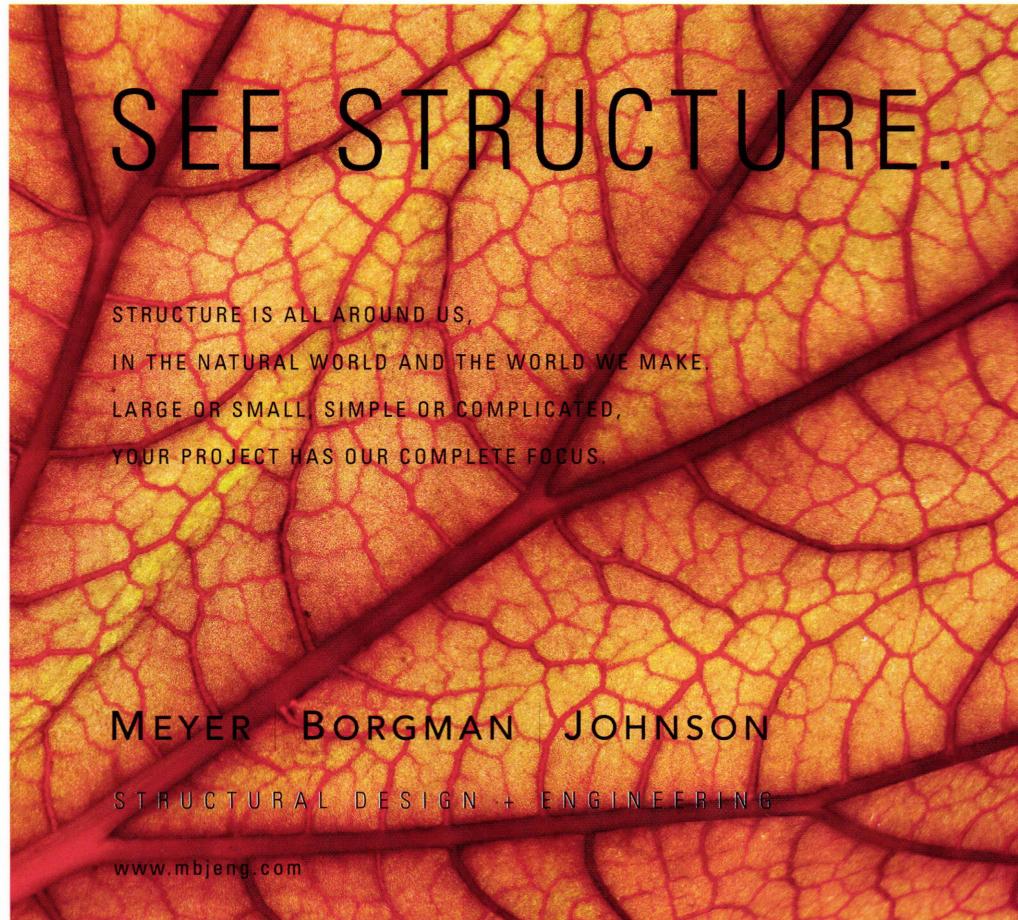
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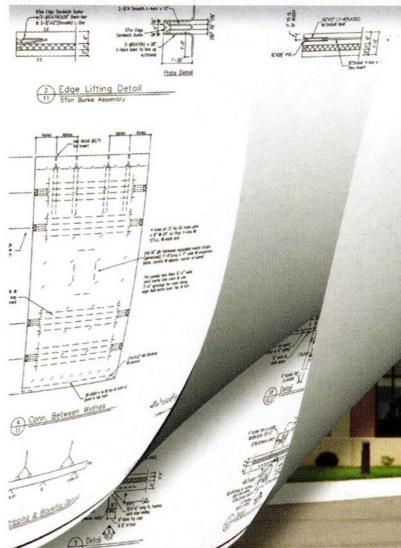
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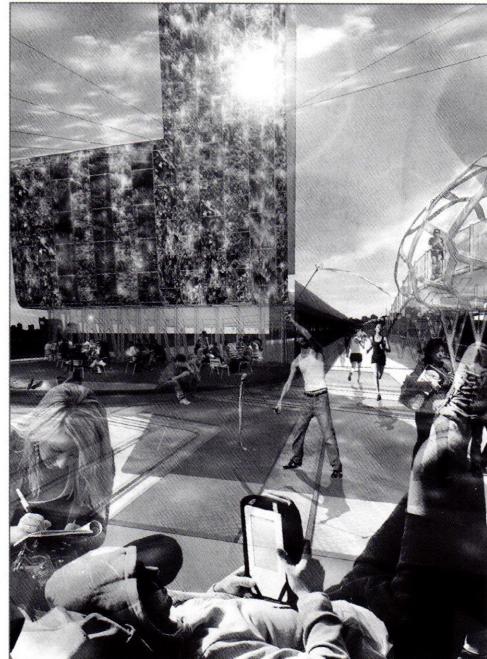
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Ramsey County Roseville Library

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Outside the building, in space that wasn't used for horizontal expansion, the architects added parking that incorporates stormwater swales, rain gardens, and native plantings. A fenced and landscaped "reading garden" outside the children's collection allows the library to expand its outdoor programs during clement weather. It also showcases many of the building's green features, including a dramatic roof scupper that empties into a rock-filled rainwater cistern. Additional native plantings and explanatory signage helped earn the building LEED-Gold certification. (The library's highly efficient envelope and heating and cooling systems were also factors.)

After the prolonged interruption of construction and relocation to temporary facilities, the "new" Ramsey County Roseville Library has enjoyed another jump in circulation and program attendance, with user feedback being overwhelmingly positive. Success is sure to visit this building for many more years to come. **AMN**

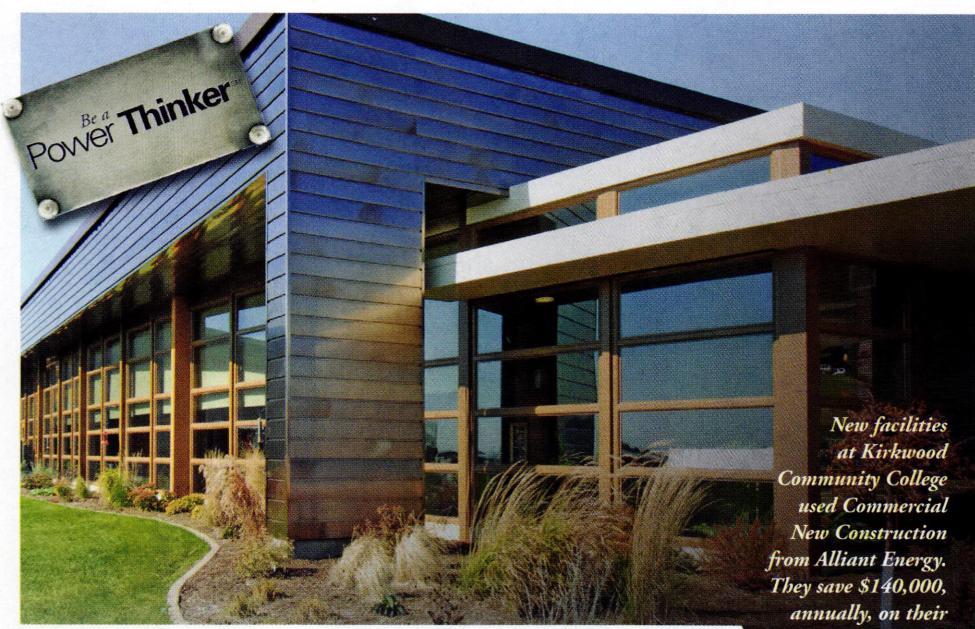
Gunflint Lake Cabin

<< continued from page 38

did something unexpected: They used pine boards of the same width for floor, walls, and ceiling and matched them end-to-end, ringing the space "like a series of hoops," he says, to create a telescope-like interior that draws your view out the large end windows to the trees outside.

A careful alignment of glass doors and windows along the side of the cabin provides cross-ventilation of the main space, helping it "become like a screened porch" during the summer, says Knutson. And the real screened porch stands nearby, facing the wood deck that hovers high above the sloping site on a series of concrete columns. Framed and clad in wood, the porch and sauna provide a sense of shelter and privacy for the deck and make it an airy outdoor gathering place for the Masons and their family and friends.

The AIA Minnesota Honor Awards jury gathered around this project too, giving it an award. "I love the Spartan quality of this cabin," juror Grace La said. "It's simple and elegant, and it makes a lot out of a little." And given the kitschy quality of so many Minnesota cabins, that says a lot. **AMN**



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Marfa Retreat

<< continued from page 43

The client, Molly Kemp, approached Warner because she "liked the aesthetic of the original weeHouse, the modesty and scale of the model," Warner explains. "When I got to Marfa, I realized why. She wanted to create a small locus on the landscape instead of a big statement. It was more about quality than quantity."

In the Chinati Foundation's first catalog, Judd wrote the following: "It takes a great deal of time and thought to install work carefully." Rather than site the retreat on top of a hill, Warner and Kemp chose a private location hidden from the nearby town. "Our clients are generally not top-of-the-hill-type people," Warner quips, "which kind of goes with why they've chosen a structure like the weeHouse."

Constructed in Utah, the main house has a fiber-cement exterior painted with an oxidized latex paint flecked with iron filings, and a vented EPDM (ethylene propylene diene monomer) rubber roof. Both the house and the shed sit on a concrete plinth. Cue Warner's best West Texas drawl: "As the ranch hand Rusty put it, 'I ain't never seen country as snakey as this. If you get one of them bites, you just might as well sit down and rest awhile, cause it ain't gonna take very long.'"

In other words, says Warner, "The platform gets the house up off the ground and protects the owner from critters." Also on the plinth is a freestanding steel-and-wood sunshade Warner designed for the house and had fabricated locally. The home's creature comforts include a wood-burning stove, an on-demand electric boiler, hydronic in-floor heating, and an air-conditioning unit.

Sadly, Warner says, planned future phases of the project—a communal bunkhouse and a bed/bath retreat—will probably not be realized. "But it was nice to think about this kind of small dwelling in a communal way," he says. "And from a design standpoint we enjoyed demonstrating how a grouping of our houses might be arranged on the site."

If the initial outpost is all that gets built, Warner continues, "It will still be a jewel in the middle of the old, funky ranch culture Marfians are so good at retaining, a culture straight out of *Giant*—which was filmed in Marfa." Then he laughs: "I haven't seen that movie either." **AMN**

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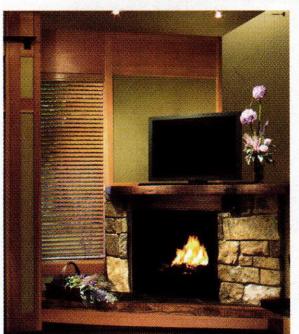


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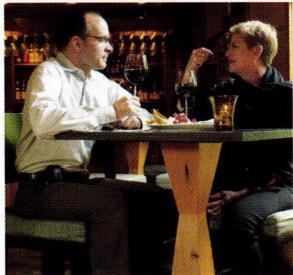
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Urban Penthouse

<< continued from page 41

the space. One lively departure from the controlled color palette is the bright-red rubber floor in the children's playroom, which also features a climbing surface. Why red? "It just seemed right," says Lu.

And then there's the main attraction: Along the perimeter of the apartment, continuous window walls powerfully underscore the drama of tower living with breathtaking panoramas of the sky and the city far below. To remove all visual clutter from the views, VJAA opted for radiant floor heating over the visually intrusive electric-baseboard heat specified for the units in the building.

The penthouse has a warm, intimate ambience, but it will never be mistaken for an earthbound abode, because of its ever-morphing atmospheric light. Lu believes that's what makes the apartment so unique. "It changes so much from day to day," she says. "When it's misty out you feel like you're enclosed in the clouds, but on a clear day you can see the horizon. The range of experience is amazing." **AMN**

Garbage & Gabions

<< continued from page 47

The project also redesigned the streetscape along Seventh Street to HERC's south, where tour buses park and disgorge baseball fans on game days. HGA's design widens the sidewalk and plants more trees to provide a more pleasant walk to the stadium. Left untouched—for now, at least—are the berms and conifers wrapping HERC's north and west sides. This older landscape's rolling hills, conceived by local landscape architects Roger Martin and Marjorie Pitz, were meant to symbolize the cycling of energy that takes place at the site.

Utilities are not known for being good urban neighbors, and the not-so-beautiful HERC is in the additional predicament of having its once-industrial surroundings improve dramatically. HERC's new master plan and first phase of new landscaping begin to address that change.

And more change is afoot. The Interchange project—the expansion of the Target Field transit hub and surrounding development—is moving full steam ahead, with the currently preferred route for the coming Southwest Corridor LRT running along the edge of the HERC site. A garbage burner will soon find itself at the center of it all. Thankfully, the view is improving. **AMN**

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Firms listed in this directory are either owned and operated by members of the Minnesota chapter of the American Society of Landscape Architects or they are AIA Minnesota firms that employ registered landscape architects.

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Since 1979, SWB Landscape Architects and Planners have established an outstanding record of service to our clients, award-winning design, technical competence and cost effective solutions. SWB is a board member of the Alliance of Sustainability and presents sustainable design, Natural Step Process, Sustainable Site Initiatives, Eco-Municipality Planning and green site design workshops in Minnesota and Wisconsin. Project design includes rain gardens, infiltration swales, innovative stormwater solutions porous paving, green materials and other sustainable solutions.

MPRB – Theodore Wirth Park (site improvements), Minneapolis, MN; MPRB – Wabun Area of Minnehaha Park (site improvements), Minneapolis, MN; North Lowell Park (master plan and pedestrian walkway), Stillwater, MN; Empire Township (park master plan), Dakota County; Sticker Field (improvements), Springfield School District, MN; McCullough Park (campground redevelopment/improvements), Rice County; Cemetery Planning Services; Saints Peter and Paul Catholic Church; Integrated Science and Engineering Laboratory (facility site improvements), St. Cloud State University, St. Cloud, MN

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Ana Nelson, LA, ASLA
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Rachel Baudler, ASLA
Joe Clement, LA

SEH is a professional services firm of landscape architects, urban designers, planners, architects, engineers and scientists. Our landscape architecture practice focuses on improving livability and creating meaningful and lasting places of beauty through the applications of science, art and design. We are dedicated to employing transparent, collaborative, public planning and design processes with the aim of Building a Better World for All of Us™

Finalist, Weisman Art Museum Bridge Plaza Competition, Minneapolis, MN; Downtown Central Park and Pavilion, Valparaiso, IN; Hammond Lakes Regional Park, Hammond, IN; Gladstone Park and Nature Preserve, Maplewood, MN; Douglas County Comprehensive Plan, Alexandria, MN; Edina Veterans Memorial Design, Edina, MN; Gateway Corridor Alternatives Analysis, Minneapolis, MN to Eau Claire, WI

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Tim Wold, ASLA
David Juliff, PE

Headquartered in Minneapolis, SRF's 225 landscape architects, planners, and engineers work with public and private sector clients across the Midwest. Our award-winning projects range from master planning and designing sustainable site developments to revitalizing neighborhoods and urban spaces. SRF is committed to delivering quality that stands the test of time, striving for innovation and sustainability, providing superior service, and being true to the spirit of collaboration.

TCF Bank Stadium (streetscape and urban design), Minneapolis, MN; Silverwood Regional Park of Three Rivers Park District, Hennepin County, MN; MVTA Apple Valley Transit Station, Apple Valley, MN; Southwest LRT (station area planning), Minneapolis, MN; Tettegouche Visitor Center and Rest Area, Silver Bay, MN; Mayo Plaza – University of Minnesota, Minneapolis, MN; Prospect Park TOD Study, Minneapolis, MN; West End Streetscape, St. Louis Park, MN

TKDA

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TKDA is a 200-person, employee-owned, multi-disciplinary firm based in Saint Paul with branch offices in Chicago, Kansas City, Irvine and Tampa. TKDA has been providing planning, landscape architecture, architecture and engineering services to governmental agencies and private companies since 1910. As an employee-owned company, every staff member has a direct interest in the success of our clients' projects. Our Landscape Architecture Services include: parks and trails, outdoor athletic facilities streetscape and corridor design, traffic calming, outdoor plazas/urban design, aesthetic design guidelines, stormwater management facilities, landscape design, and campus planning for schools, colleges and corporations.

Three Rivers Park District Baker Park (trail, pavement and stormwater improvements), Medina, MN; Como Park (historic lily pond reconstruction), Saint Paul, MN; WPA Era Rest Stops (renovations for Mn/DOT), Garrison, Willow Lake and Preston, MN; Dakota County Technical College (baseball complex), Rosemount, MN; Snelling Avenue (streetscape improvements), Saint Paul, MN; Minneapolis Waterworks (campus landscape master plan), Fridley, MN; Crosby Regional Park (parking and trailhead development), Saint Paul, MN; Three Rivers Park District (Baker Park shoreline restoration), Medina, MN

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Firm Principal/Contact

Adam Arvidson, LA, FASLA

Treeline spends extensive time on site to gain a true understanding of the land. This applies to the firm's entire portfolio, which includes residential developments, single-family homes, parks and trails, master plans, feasibility studies, and commercial properties. Treeline also provides design firm clients with writing and communications services including promotional materials, award submittals, master plan documents, newsletters, and public facilitation events.

Three Ponds Residence, Plymouth, MN; Door County Residence, Sturgeon Bay, WI; Morris Affordable Green Neighborhood, Morris, MN; Sherburne County Regional Park (master plan), Clear Lake, MN; Voyageurs Retreat, Biwabik, MN; Downtown New London (master plan), New London, MN; Greenstone Creek Interpretive Trail, Biwabik, MN; ADOGO Pet Hotel, Minnetonka, MN

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Westwood's Landscape Architecture Team consists of registered professionals with a highly-diverse background of talent and experience. Senior members bring 20-30 years of individual experience creating environments ranging from small residential landscapes to integrated site designs, open spaces, and streetscapes for large, mixed-use developments. Westwood landscape architects work effectively with the project architects, engineers, and real estate professionals because we value multi-disciplinary team experience. Westwood provides comprehensive sustainable solutions to Land and Energy development projects nationwide. Westwood's services include land surveying, aerial mapping and LiDAR, GIS, civil engineering, renewable system design, siting and land rights, planning, environmental, cultural resources, landscape architecture, transportation engineering visualization, construction management, and NPDES and SWPPP compliance.

Trillium Woods Retirement Community, Plymouth, MN; Lake Minnetonka Shores, Spring Park, MN; 412 Lofts Student Housing, Minneapolis, MN; Centennial Lakes Whole Foods, Edina, MN; Crosstown Medical Office Edina, MN; Monticello Downtown Revitalization Plan, Monticello, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

Performance Center at Napa Valley College

page 22

Location: Napa, California
Client: Napa Valley College
Architect: HGA Architects and Engineers
Principal-in-charge: Fredric Sherman, AIA
Project lead designer: Loren Ahles, FAIA
Project manager: Esther Gonzalez-Parber
Project architect: Todd Kraft
Architecture team: Todd Kraft; Nancy Blankard, AIA; Michael Koch, AIA; Ryan Combies; Demetrios Kanakis, AIA
Lighting designer: Tao Ham, HGA
Structural engineer: Forell/Elsesser Engineers
Civil engineers: Sandis; Chardhary & Associates (campus)
Electrical engineers: Timmons Design Engineers; O'Mahoney & Myer (campus)
Mechanical engineer: Timmons Design Engineers
Acoustics consultant: Acoustic Dimensions
Theater consultant: Auerbach Pollack and Friedlander
Elevator consultant: Edgett Williamson Consulting Group
Signage: Kate Keating Associates
Construction administrator: Steve Perls
Construction manager: Broward Construction
Landscape architect: Quadriga
Flooring systems/materials: Ground Concrete
Architectural metal panels: Centria
Photographers: Bernard Andre
Photography; Loren Peter Ahles, FAIA

Ramsey County Roseville Library

page 26

Location: Roseville, Minnesota
Client: Ramsey County Library
Architect: Meyer, Scherer & Rockcastle, Ltd. (MS&R)
Principal-in-charge: Jack Poling, AIA
Project lead designer: Jack Poling, AIA
Project manager: Mike Collins, AIA
Project architects: Byoungjin Lee, AIA AP
Project team: Amanda Aspenson; Dylan Cole; Nuno Cruz; Dagmara Larsen; Michael Stickley; Sean Wagner, AIA
Energy modeling: The Weidt Group
Structural engineer: Meyer, Borgman, and Johnson, Inc. (MBJ)
Mechanical and electrical engineer: Engineering Design Initiative, Ltd. (EDI)
Civil engineer: Pierce Pini & Associates, Inc.
Lighting designer: Carla Gallina
Interior designer: MS&R
Principal interior designer: Traci Engel Lesneski
Project interior designer Greta Foster
Design builder: McGough Construction Co., Inc.
Landscape architect: Damon Farber Associates
Landscape project team: Joan MacLeod
Face brick: Hollenback & Nelson, Inc.
Stone: VetterStone
Cabinetwork and millwork: Heebink Architectural Woodwork
Flooring systems/materials: Nora Systems (rubber flooring); Interface (carpet)
Window systems: CMI Architectural
Architectural metal panels: Firestone
Concrete work: AVR, Inc.
Photographer: Lara Swimmer

Valley Performing Arts Center at California State University, Northridge

page 30

Location: Los Angeles, California
Client: California State University, Northridge
Firm of record: HGA Architects and Engineers
Principal: Gary Reetz, AIA
Design architect: Kara Hill
Project manager: Jamie L. Milne Rojek, AIA
Project architects: Rebecca Krull Kraling, AIA; Robert Lundgren, AIA

Architecture team: Cheryl Amdal; Kendra Beaubien, AIA; Rebecca Celis, AIA; Naomi Burchett, AIA

LEED consulting: HGA
Energy modeling: HGA

Structural, mechanical, electrical, and civil engineer: HGA

Lighting designer: HGA

Construction manager: C.W. Driver

Landscape architect: Pamela Burton & Company

Landscape project team: Pamela Burton; Stephen Billings, Assoc. AIA

Acoustics and audiovisual consultant: McKay Conant Hoover, Inc.

Theater consultant: Auerbach Pollack and Friedlander

Stone cladding, plaza and pool stone, and travertine stone floors and base: American Tile & Brick Veneer, Inc.

Stained concrete: Paul M. Wolff Co.

Wood stage floors: Roy's Flooring

Window systems: Sashco, Inc.; Old Castle Glass; Vistawall

Architectural metal panels: Weiss Sheet Metal, Inc. (exterior cladding); Metallon (exterior screen wall and canopy panels)

Ornamental metals: CraneVeyor Corp
Concrete work: Klorman Construction (interior); Shaw & Sons (exterior)

Plaster and drywall: Superior Wall Systems, Inc.

Wood ribbons and ceiling elements in hall: CW Wegner, Inc.

Wood paneling and millwork: Architectural Millwork

Cabinetwork: SMI

Architectural Millwork

Photographers: Tom Bonner

Photography: Loren Peter Ahles, FAIA

Heart of the Zoo Entry

page 32

Project location: Apple Valley, Minnesota
Client: Minnesota Zoological Garden

Architect: HGA Architects and Engineers
Principal: Chris Gibbs, AIA

Project manager: Mia Blanchett, AIA
Project lead designer: Steven Dwyer, AIA

Project lead planner: Bill Blanski, AIA

Project architect: Todd Kraft

Interior designer: Amy Tasch

Lighting designer: HGA

Structural, mechanical, and civil engineer: HGA

Environmental graphics: HGA

Acoustics consultant: Rönnholm, Kvernstoer & Associates

Construction manager: Mortenson Company

Landscape architect: The Portico Group

Landscape project team: Keith McClintock; Jerry Bridges

Millwork/Cabinetry: Wilke-Sanderson

Concrete work: M.A. Mortenson

Window systems: Empire House

Architectural metal panels: MG McGrath

Photographer: Paul Crosby

KNOCK, Inc.

page 35

Location: Minneapolis, Minnesota

Clients: Lili Hall; Todd Paulson

Architect: Julie Snow Architects, Inc.

Principal-in-charge: Matthew Kreilich, AIA

Project lead designers: Matthew Kreilich, AIA; Pauv Thouk, Assoc. AIA

Project manager: Pauv Thouk, Assoc. AIA

Project architect: Matthew Kreilich, AIA

Project design team: Pauv Thouk, Assoc. AIA; Tamara Wibowo

Structural engineer: VAA, LLC

Mechanical and electrical engineer: Design/Build

Interior and lighting designer: Julie Snow Architects, Inc.

Construction manager: Emerald Builders, Inc.

Landscape design: Julie Snow Architects, Inc.

Cabinetwork: Aaron Carlson

Flooring systems/materials: Concrete Science (concrete micro-topping)

Window systems: CMI

Millwork: Willie Willette Works

Furniture: Howard Roark Associates

Venetian plaster wall: Otto

Painting Design

Photographer: Paul Crosby

Gunflint Lake Cabin

page 36

Location: Gunflint Lake, Minnesota

Clients: Dan and Caroline Mason

Architect: VJAA

Principals: Vincent James, FAIA; Jennifer Yos, AIA; Nathan Knutson, AIA

Project manager: Douglas Gerlach, AIA

Project team: Thomas Clark; Brent Holdman; Scott Aspenson

Structural engineer: VAA, LLC

Construction manager: Mike Lande

Cabinetwork: IKEA

Window systems: H-Windows

Architectural metal panels: Una-Clad corrugated metal wall and roof panels

Wood siding: T&G Cedar Siding

Photographer: Paul Crosby

Urban Penthouse**page 40**

Location: Undisclosed

Client: Undisclosed

Architect: VJAA

Principals: Vincent James, FAIA;
Jennifer Yoos, AIA; Nathan
Knutson, AIA

Project manager: Karen Lu, AIA

Project architect: Thomas Beck, AIA

Project team: Carl Gauley; Douglas
Gerlach, AIA; Dzenita Hadzimerovic;
Brent Holdman, AIA; Jay Lane, AIA; Olaf
Lukk; Megan Madland; James Moore,
AIA; Steve Phillipi; Nate Steuerwald;
Eric West, AIA

Structural engineer: VAA, LLC

Mechanical and electrical engineer:
WMA Consulting Engineers, Ltd.Lighting designer: Office for Visual
Interaction, Inc., NY

Kitchen: Bulthaup Corporation

Millwork: Bernhard Woodwork, Ltd.

Photographer: Paul Crosby

Marfa weeHouse**page 42**

Location: Marfa, Texas

Client: Molly Kemp

Architect: Alchemy

Principal-in-charge: Geoffrey
Warner, AIAProject lead designer: Geoffrey
Warner, AIA

Project manager: Josh Capistrant

Design team: Scott Ervin

Interior designer: Mark Macek,
Macek Furniture

General contractor: Steve Bryan

Cabinetwork: Mark Macek; IKEA

Window systems: Andersen Windows

Steel and concrete work: Steve Bryan

Photographers: Scott Ervin;

Josh Capistrant

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